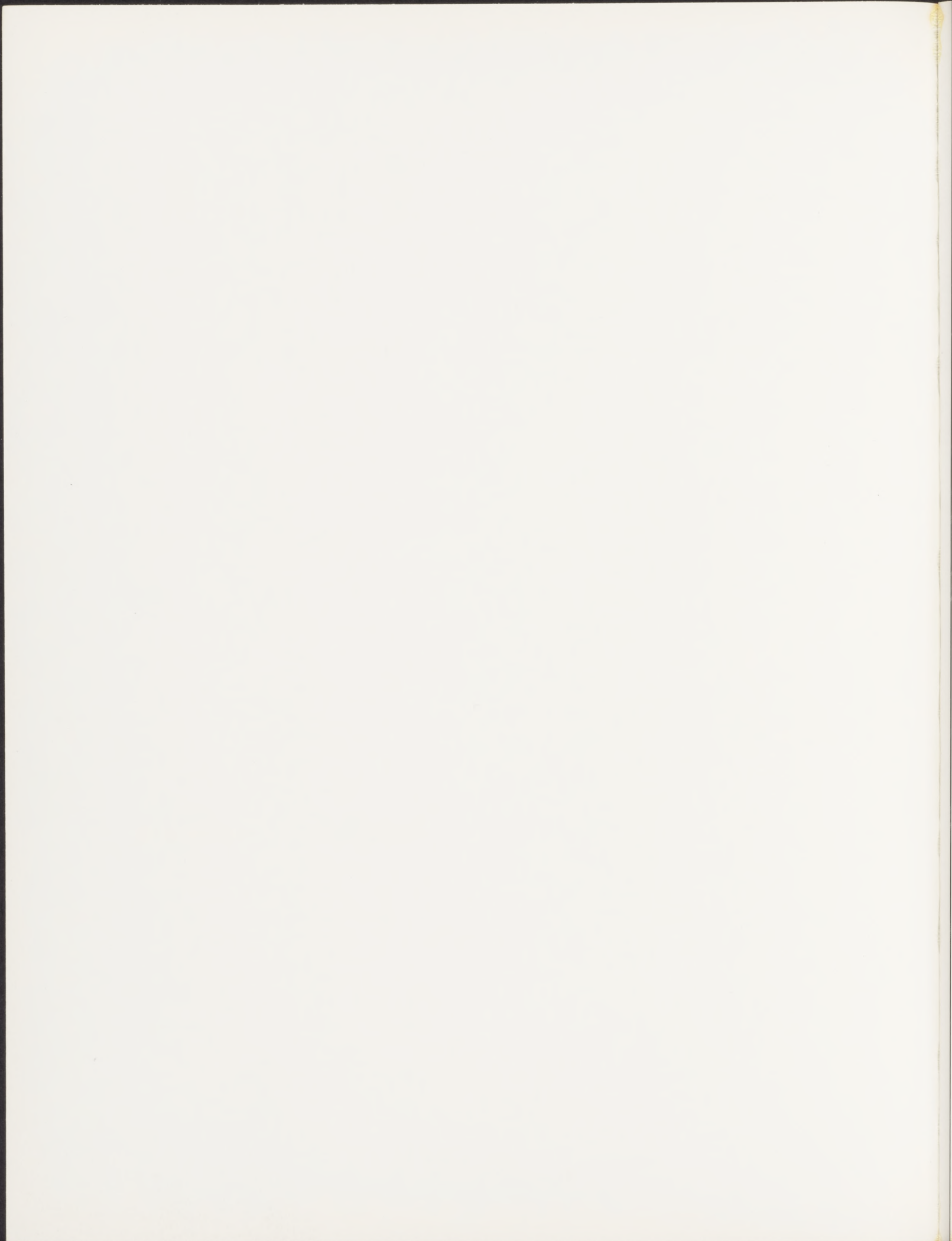


*canyon*  
**CINEMA**

Film/Video Supplement









# canyon C I N E M A

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## Film/Video Supplement

**Canyon Cinema** • 2325 Third Street, Suite 338 • San Francisco, CA 94107 • (415) 626-2255

Canyon Cinema operates as a "no-profit" cooperative distribution center for independent filmmakers.

A \$5 charge is requested to help defray the publishing costs of this volume.



**Canyon Cinema**  
**Film/Video Supplement**  
**compiled and edited by**  
Dominic Angerame  
Melanie Curry

**Type**  
Daniel Pike  
Allan Perry

**Design**  
Mark McGowan

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*The Axe of Perfect Contrition*  
by Rock Ross  
©1988



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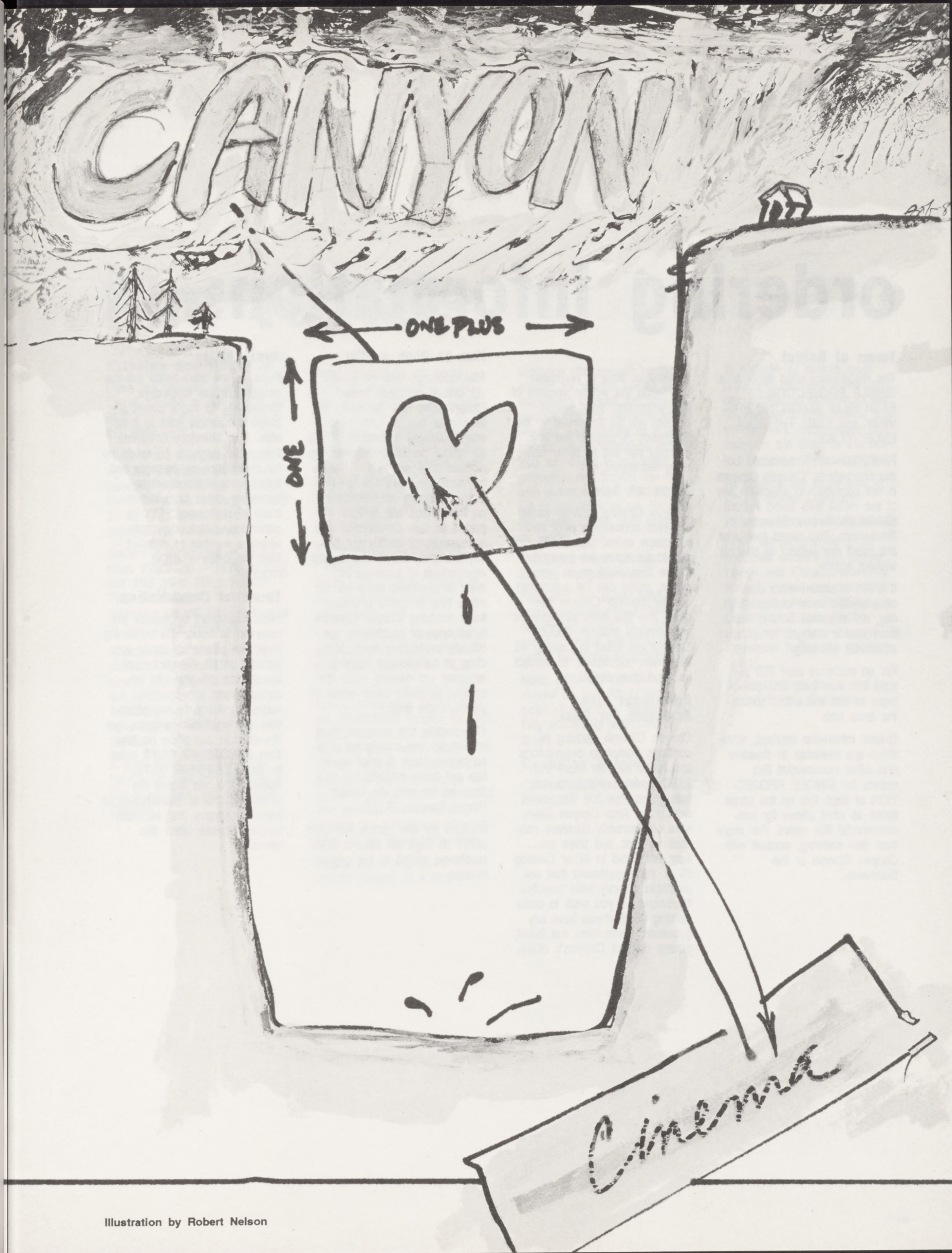


Illustration by Robert Nelson



# ordering information:

## Terms of Rental

The rental rates cited apply to a SINGLE PROJECTION OF EACH FILM, ALLOW NO PREVIEW, and LIMIT THE AUDIENCE TO 200.

Rental fees are determined by the filmmakers. Canyon Cinema is not permitted to negotiate any of the rental fees listed without special permission from the filmmakers. The rental fees that are listed are subject to change without notice.

If a film is shown more than once on the same or following day, an additional 50% of the base rate is charged for each additional showing.

For an audience over 200 persons but less than 500, payment is one-and-a-half times the base rate.

Unless otherwise marked, titles listed are available to theaters and other commercial film outlets for SINGLE PROJECTION of each film on the same terms as cited above for non-commercial film users. For more than one showing, consult with Canyon Cinema or the filmmaker.

Preview of films is permitted only upon the written consent of the filmmaker. Your written request will be forwarded to the filmmaker. A prepaid fee is charged per film to cover handling expenses.

## Terms of Sale

Canyon Cinema actively seeks inquiries concerning print and videotape sales. Serious requests for sales are forwarded to the filmmakers or, in some cases, prints can be purchased directly through Canyon Cinema. The film titles available for sale directly through Canyon Cinema are listed in Catalog #6. We invite purchasers to contact us for further details.

## Additional Films Available for Rent

Canyon Cinema Catalog #6 contains complete descriptions and rental fees for more than 2,000 works available to rent from more than 300 filmmakers worldwide. Also Canyon Cinema continuously receives new titles for rent, and there are films not listed in either Catalog #6 or this supplement that are available directly from member filmmakers. If you wish to order Catalog #6 or if you have any questions about films not listed, please contact Canyon's office.

## How to Book a Film

Film bookings may be placed via official purchase order. Reservations may be made by telephone, but are only held when followed immediately with an official purchase order or the amount due paid in full. Failure to honor Canyon's invoice prior to the shipping date indicated on the invoice will be interpreted as late cancellation and acceptance of liability for penalty charges. Exceptions to this requirement of advance payment or purchase order will be made only in cases of institutions notifying Canyon Cinema in advance of restrictions specifically prohibiting such. Handling of subsequent booking requests will depend upon the manner in which these terms of payment are met.

Film rentals are accepted from individuals not connected with an organization. If prior credit has not been established, all films will be sent via United Parcel Service, C.O.D.

Invoices for film rentals not paid within 30 days will have a 1.5% surcharge added to the original invoice.

## Availability

Prints of the titles listed are the property of the respective filmmakers. In many cases a single circulation print is available. It is therefore advisable that rental requests be made as far in advance as possible and that one or more alternate screening dates be listed in order of preference. This is particularly helpful in cases where a number of different titles comprise a single program.

## Terms of Cancellation

Films confirmed by invoice are reserved to honor the screening date with allowance made for time in transit. Renters must ensure that all requests for cancellations, changes in screening dates or any alteration in a confirmed program are delivered to our office no later than **4 WORKING DAYS prior to OUR SHIPPING DATE.** Failure to do so makes the offender liable to assessment of penalty charges and seriously inconveniences other film users.



# film rentals

## Shipping and Handling

Films are shipped via United Parcel Service or via Priority Air Mail 7 to 14 days in advance of the show date.

Renters are charged for postage and insurance of films. A handling fee of \$5 for the first film title for each showdate, and \$1 for each additional film is included on the invoice.

Renters are required to return films **PREPAID POSTMARKED ON THE DAY FOLLOWING THE SCREENING DATE**—excluding United Parcel Service or Post Office holidays.

Renters are to insure all shipments for at least \$100 per pound. Failure to do so will result in the Renter being liable financially for any lost or damaged shipment of films by the carrier.

A 50% BASE RENTAL PER DAY is charged for each day a film is returned late to Canyon Cinema.

Return should be via same terms unless otherwise specified on our invoice. We would like to encourage renters to return films by United Parcel Service when possible, as the time of the film in transit and risk of loss are lessened. In some cases it may be necessary to employ airmail or air express.

## Care of and Liability for Prints

Prints are carefully inspected and repaired if necessary following each use.

## YOU OR YOUR INSTITUTION ARE RESPONSIBLE FOR ANY DAMAGE TO A FILM.

Any damage to a print in the user's possession **MUST NOT BE REPAIRED** (except for temporary use of non-gumming masking tape, which must NOT be run through the gate of the projector). **NEVER** attempt to splice a print—loss of individual film frames may completely destroy the intent and effectiveness of the filmmaker's work.

Please put a note in the film can of damage to a film.

Minimum charges will be assessed for repairs unless our inspection reveals extreme carelessness or damage which requires replacement of a sequence or the complete film. You are urged to supervise projection and handle the film with extreme care, such as you would any work of art. Remember, many of the films exist only as single prints.

## Exhibitors must accept sole liability for print loss.

Exhibitors are solely liable for legal expenses due to local censorship action. In such cases, Canyon will endeavor to assist harassed exhibitors.

**Note:** Films are not to be viewed on flatbeds or other types of editors or viewers as they are easily scratched by these devices.

## Canadian Shipments

Canyon will ship films to Canada under the conditions listed above.

In addition all renters must provide a shipping broker who has a shipping address in the Continental United States. It is the broker's responsibility to transport the films, at the renters expense, to the exhibitor.

All invoices are to be paid in United States Currency.

## International Shipments

Films will be shipped to all countries outside the United States and Canada providing that the renter can guarantee shipping in both directions via Diplomatic Pouch. These arrangements must be made by the renter before the shipping date.

All invoices are to be paid in United States Currency.



# on projection

**Pre-test the projector;** keep a short reel of easily replaceable film stock on hand for this purpose. **REMEMBER:** Prints rented from Canyon Cinema—and other distributors—are prohibitively expensive, particularly to individuals, and sometimes are absolutely irreplaceable! Your care in the handling of these films determines the extent to which they may be enjoyed by other film users—as well as our handling of your future requests.

**CLEAN THE FILM GATE** with a soft brush before threading the film.

Check for correct loop, proper sound level, and see that the picture is squared on the screen.

After showing the film, **REWIND CAREFULLY ONTO ORIGINAL REEL PROVIDED WITH THE FILM HEADS OUT.**

**TAPE DOWN HEAD LEADERS.** Failure to tape down the leader results in binding, cinching and tearing of the film.

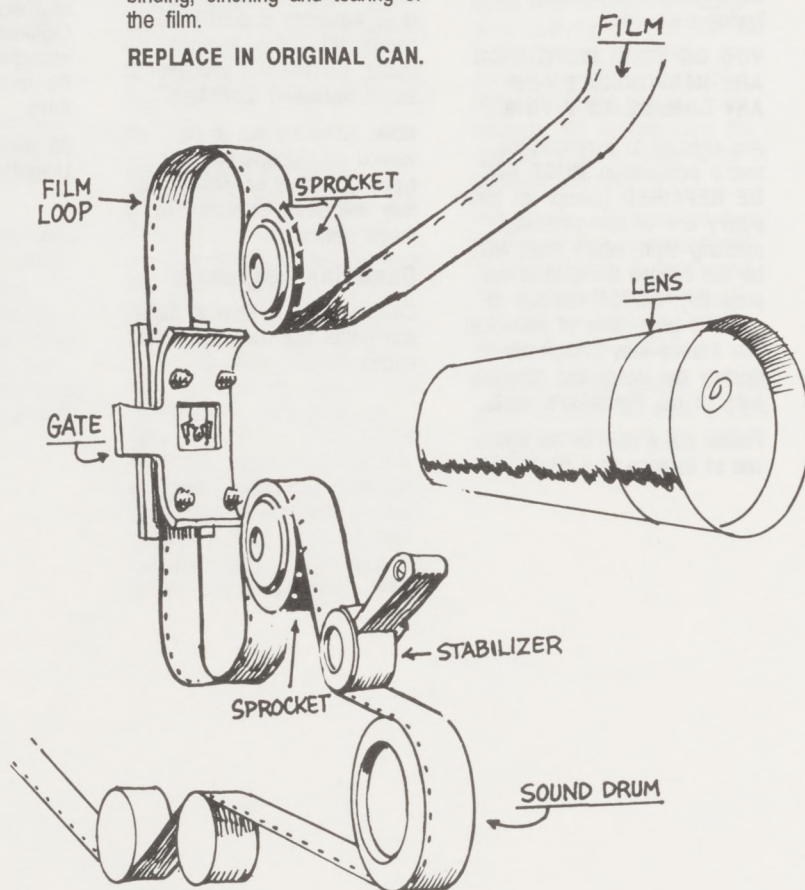
**REPLACE IN ORIGINAL CAN.**

**FOCUS:** The best friend a sharp-eyed audience ever had: a projectionist with an inexpensive pair of binoculars. Focusing in this manner helps eliminate the inevitable difference in apparent sharpness at the point of projection and actual sharpness at the surface of the screen. Where academy leader is provided, use the leader for fine pre-focusing, then lock and do not attempt to refocus for the remainder of the reel.

**PROJECTION SPEED:** unless otherwise noted, 16mm films have optical soundtracks, and the projection speed is "sound speed"—24 frames per second. Films marked "silent" are also marked "24fps" when required; otherwise normal projection is at "silent speed," which is 16 to 18 frames per second. Always check the film can for special instructions concerning projection speed, framing and focusing, start and end of sound, etc.

8mm prints with sound require a projector with magnetic sound. Some silent prints are accompanied by 1/4" tapes.

In cases where the projector is not strong enough to throw a sharp, bright image on the screen, the projectionist is urged to move the portable projector closer to the screen.





# filmmaker's agreement

1. Canyon Cinema distributes both Super 8mm and 16mm films, with no restrictions as to form, content, length, etc. The only qualifications we stress is that the films submitted must be prints, free of splices.

2. Prints on deposit at Canyon Cinema remain the property of the filmmaker, available for his or her own use and recall, subject only to prior commitments. Canyon Cinema does not assume any financial responsibility for damage which may occur in storage.

3. No exclusive contracts are signed between Canyon Cinema and member filmmakers.

4. Rentals paid to Canyon Cinema are credited to the filmmaker's account. The percentage is currently split 65% to the filmmakers, 35% to Canyon.\* Canyon Cinema will contact the filmmaker in case of special rental requests or purchase inquiries.

5. Filmmakers are accounted to only upon request.

6. Filmmaker must state specifically the rental rate desired.

7. In order to list a film in the catalog or supplements, we ask filmmakers to supply us with credits, a description (concise) or synopsis of the film, along with selected reviews. Filmmakers should state the category in the subject index which pertains. Canyon Cinema's catalog is kept up to date by means of printed supplements published regularly.

8. Dues are \$25 per year.\* These are payable on March 1st of each year. A portion of the dues are used to publish the catalogs and updates. Members who are arrears in dues payments risk not having their films published in the catalogs.

9. To aid projectionists in focusing, please equip your print with SMPTE or other focusing leader.

10. Filmmakers must provide a suitable reel and can for their film when depositing a print for distribution, along with a suitable shipping case.

11. When more than one individual has a controlling interest in the film, accounting will be made in the name of one individual, who will carry responsibility for any reporting to others.

12. A service charge for handling is made for all prints sent out for preview as requested by the filmmaker.

13. Canyon Cinema has a policy, for those filmmakers who wish to participate, of selling new prints of films that are listed in the catalog. Canyon requires that a new (never projected) film be deposited for sale purposes only. Prints deposited remain the sole property of the filmmaker until sold, and each filmmaker is to set his/her sale price. Royalties paid are currently set at 85% of the sale price to the filmmaker and 15% to Canyon Cinema.\* Listings of titles for sale will be printed in our publications.

14. Canyon Cinema is currently accepting videotapes for sale purposes only from our filmmaker members. We are only accepting VHS (and 3/4" if necessary; no Beta). If the purchaser requests a tape in a format other than the one deposited, the maker will be notified. All tapes must be for sale only, no rentals will be accepted. Videotapes of any length are accepted and tapes may have originated on video, or be transferred from film originals, but must be duplicates of a master tape. Master tapes will not be accepted. Tapes must be of sale quality, unused, fully labeled with title, credits, etc., and ready to direct shipment to purchaser. All tapes deposited remain the sole property of the maker until sold. Total sale price for both Home Use and Other must be determined by the maker. The maker of the tape is to receive 75% of the sale price as a royalty and 25% is retained by Canyon Cinema.\*

15. Canyon is also accepting for rental installation pieces which deal with film or video as a major component under the following terms: Items, including instructions, must fit into a reusable standard shipping case supplied by the artist. The dimensions are not to exceed a 4-reel 2000 ft. 16mm size and when packed must weigh no more than 25 pounds. Contents of the piece must be listed on the inside lid of the container, including condition of items, for inspection purposes. Fragile items must be double-boxed using styrofoam. Canyon Cinema may not be able to distribute any piece which is too unwieldy to inspect.

**\*Please note:** these rates are subject to change.



# ordering information: videotape sales

All descriptions listed in the video section and commentaries, unless otherwise noted, are direct quotes from the film/video makers concerning their work.

## Terms of Sale

All sales of tapes are final; no returns or exchanges are accepted. Sale tapes are guaranteed to be of the best quality available. Sale prices have been determined by the filmmakers and cannot be negotiated by Canyon Cinema. These prices are subject to change without notice.

Sale tapes are available for both individuals and organizations. Prices for home use and others are as listed in this volume. If there is only one price listed, that is the price for both "home use" and "others".

Organizations ordering tapes will be sent a sale contract which must be signed indicating that tapes will not be duplicated, distributed, re-sold, or broadcast on television. These

stipulations also apply for home use. Organizations may order tapes using a validated purchase order. Telephone orders will be accepted; however, shipment will not be processed until the signed contract is returned, and a confirmation purchase order or letter is sent. Individuals ordering must pay for tapes in advance, including proper shipping, handling, insurance fees, and sales taxes.

## Shipping and Handling Procedures

All tapes will be sent via United Parcel Service and insured. A shipping and handling fee of \$8.00 for the first tape ordered, plus \$3.50 per each additional tape will be charged in addition to the sale price. California residents must add 6.5% sales tax.

## Format

Unless otherwise noted all tapes are standard VHS. Other formats may be available, and interested parties should contact Canyon Cinema for details.

## Additional Titles

Purchasers are encouraged to contact Canyon Cinema regarding any videotape not listed in this volume that they may wish to purchase. Canyon Cinema receives numerous titles during the year which may have arrived too late to be listed in this volume. Canyon Cinema Catalog #6 is also available from our office. This 300 page volume contains more than 2,000 film titles available for rent by more than 300 filmmakers worldwide.

## Copyright Protection

All tapes listed in this volume are protected by Title 17 of the United State Penal Code (Sections 501 and 506) which states: "The motion picture contained in this videocassette is protected under the copyright laws of the United States and other countries. This cassette {unless otherwise specified} is sold for home use only, and all other rights are expressly reserved by the copyright owner of such motion picture. Any copying or public performance of such motion picture is strictly prohibited and may subject the offender to civil liability and severe criminal penalties."



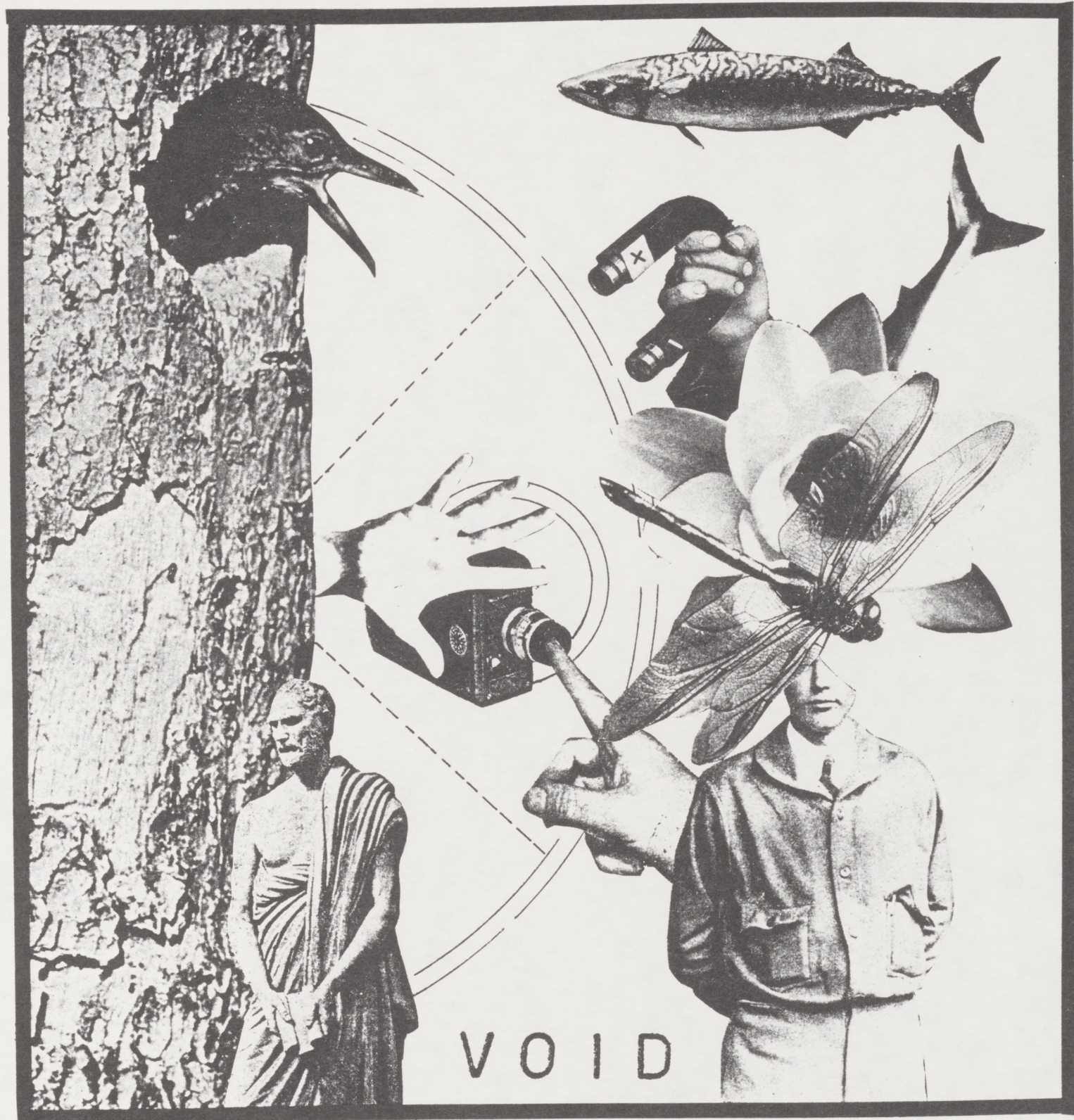


Illustration by Albert Gabriel Nigrin

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# films for rent

All film descriptions and commentaries, unless otherwise noted, are direct quotes from the filmmakers concerning their work.

## Ahwesh, Peggy

### From Romance to Ritual

Features Margie Strossmer, Renate Walker, Mandy Ahwesh and Natalka Voslakov.

This film is formed around several scenes of women telling stories to the camera of their sexual history and experience. This material is intercut and juxtaposed with related footage concerning girls and their growing up, memory and the learning process and the received truth of history lessons.

This film as a whole makes for an uncomfortable fit between women's personal experience and the official dogma of our culture's history.

The filming style is of the ethnographic film without the expert observer and of the home movie without the father.

1985, 88mm, color/so, 21m, (18fps), \$45

### Ode to the New Prehistory

Features Peter and Mandy Ahwesh, Keith Sanborn and The Doomsday Prophet.

This film focuses on my niece and nephew as main subjects. As I watched them grow up and

followed their interests and childhood behaviors, I was intrigued by the level of violence and aggression that was present in their day-to-day activities. This film is a loosely compiled essay on a variety of themes evoked by the children and inspired by the quality of the footage I shot of them playing, including: street violence and war, the sexual play of adult lovers and a prophecy for the nuclear end.

"This film is Peggy Ahwesh's very unofficial history of conflict as both a product of and a reaction to socialization, bringing together past and present, fictional and personal space, while making connections between kid's play and adult's sexual banter and Pasolini's PIG PEN and street protests."—Kathy Geritz, Pacific Film Archive

1984-1987, 88mm, color/so, 22m, (24fps), \$45

## Alvarez, Alfonso

### Un Film Terrible

I have combined, hand colored, and scratched original and found footage and inserted 16mm images into super 8mm width.

This is my first conscientious film-making effort. In it I try to create the filmmaker's worst nightmare. Footage looks stepped on, over-developed, improperly color balanced and worst of all it feels as if it will catch in the projector at any second.

This film examines the end of the spectrum opposite "perfect narrative film." It is an attempt

to make the viewer re-examine what it is they really look at when watching a film.

1985, 88mm, color/b&w/si, 2.5m, \$15

### Regarding Motion

This is a film in which I sought to explore various qualities of light, motion, and texture and the relationships between these three elements that give film its special quality. It combines original black and white, original color, found footage and hand-colored leader. This film is a lesson in editing and observing the subtleties of motion and the dynamic interplay between the lighting and texture of that motion.

1987, 88mm, color/b&w/si, 4.5m, \$15

### City City, Day Night

At one time I had a job driving in San Francisco. One damp foggy night I drove down the length of Market Street from the top of the hill to the Embarcadero. I was inspired to make a time-lapse movie while driving, using high speed film. This singular piece of footage became the structure on which I built a more complex film.

I wanted to work solely in black and white and combine film I'd shot at various locations in Los Angeles and San Francisco. Also this film was a continuation of the exercise I'd started in REGARDING MOTION.

1988, 88mm, b&w/si, 4.5m, \$15

### Looking In/Looking Out

I have combined films of various stocks over a period of 3 years. This is a final exercise in the series that I began in REGARDING MOTION and carried through CITY CITY, DAY NIGHT. This film searches for the limits of the medium like a hound following a scent. It is a study of motion looking down, looking in, looking out, and looking up. It is at one time the observer and the observed. I am trying to make the viewer feel the frame's edges and feel the film; to observe what is moving into the frame and what the frame is moving.

1986-88, 88mm, color/b&w/si, 4.5m, \$15

### Motel 6 (Not A Thriller)

June '87: coming back from a Grateful Dead show at the Ventura County Fairgrounds our 1968 Volkswagen broke down just 30 miles north of Bakersfield at 11 pm. We were towed to the Motel 6 and checked into a room. Heat. Dust. Boredom. Prisons with invisible bars.

1988, 88mm, color/si, 4.5m, \$15

## Beauvais, Yann

### Amorosa

"A film sparkling with diamond-like fragments of Italy. A film of passion—passion for places (the landmarks of Rome), passion for the masterworks of experimental film (the evocation of Kenneth Anger's EAUX d'ARTIFICIE through images of the same Tivoli fountains), and



## Beauvais



*In Heaven There Is No Beer?* by Les Blank



*Gap-Toothed Women* by Les Blank

above all, passion for color (the warmth of Roman stone, the deep green of summer vegetation, the rich reds and yellows of the 16mm emulsion itself). After the cerebral rigor of more formal work, a joyous cry from the heart."—Scott Hammen

1983-1986, 16mm, color/si, 13m (18fps), \$25

### **Blank, Les**

#### **In Heaven There Is No Beer?**

Produced, directed and photographed by Les Blank. Edited by Maureen Gosling. *IN HEAVEN THERE IS NO BEER?* is a joyous romp through the dance, food, music, friendship and even religion of the Polka. The energy and bursting spirit of the polka subculture is rendered with both warmth and a dedication to scholarship in this journey through Polish-American celebration that takes us from New London, Connecticut's "Polkabration" to the International Polka Association's convention, with a stop along the way for a polka mass in Milwaukee.

"The photography and editing, soundtrack and beautifully constructed 'true-to-life' scenes are superb. For some reason or other, I found myself alternately laughing and crying during the film. It is an unbelievably heart-warming movie."—Philip Elwood, *San Francisco Examiner*

"Mr. Blank also examines the dancers' Polish patriotism and the polka regalia, concluding that they may find a close and authentic sense of community through this form of folk art."—Janet Maslin, *New York Times*

1984, 16mm, color/so, 51m, \$100

### **Cigarette Blues**

A microcosmic Les Blank Film in which Oakland bluesman Sonny Rhodes simultaneously addresses three of the filmmaker's longstanding obsessions: death, cigarette smoking, and the nature of the blues.

1985, 16mm, color/so, 6m, \$25

### **Gap-Toothed Women**

The filmmakers interviewed close to 100 gap-toothed women ranging in age from 18 months to 88 years, 40 of whom appear in the film, to find out what makes them tick—their interests, beliefs, lifestyles, and whether or not a space in one's teeth can make a difference. As in Les Blank's *GARLIC IS AS GOOD AS TEN MOTHERS*, what seems to be a trivial subject forms an arena for the exploration of cross currents of human nature.

"In addition to gap-teeth, which affected each interviewee differently, these women have senses of humor and proportion that make them extraordinarily good company. More or less in passing without half-trying, *GAP TOOTHED WOMEN* also becomes a celebration of womanhood"—Vincent Canby, *New York Times*

1987, 16mm, color/so, 31m, \$50

### **Ziveli: Medicine for the Heart**

Produced by Les Blank. Edited by Maureen Gosling.

This film features the culture and music of the Serbian-American communities of Chicago and California. Made in association with Serbian-American anthropologist Andrej Simic and the University of Southern California's Visual Anthropology program, the film focuses on the vital cultural strengths of these immigrants from Yugoslavia, who helped form the backbone of industrial America. Music,



dancing, the Orthodox church and other community activities are highlighted.

"Most documentaries that examine ethnic cultures in America are, by nature, dull. Les Blank's brand-new film about Serbians in America is fun. Much of the credit goes to the Serbians themselves, who, unlike most American ethnic groups, have not only maintained their cultural identity, but have strengthened it here. Blank capitalizes on the sensuous elements of the culture—the music, the dance, the food, the parties—and makes the necessary historical background relevant and interesting. There are also some marvelous pieces of filmmaking."—*LA Weekly*

1987, 16mm, color/so, 51m, \$100

### In the Land of Owl Turds

Produced by Les Blank. Made by Harrod Blank.

Roland drives a dada art gallery on wheels and attracts more girls than he knows what to do with. Unfortunately, they seldom stick around. Can it be his chicken imitations? His dead animal skulls? His green body make-up? Can a handsome boy who feels like a Martian find happiness with earth girls? And if not, then with who? Or what?

"IN THE LAND OF OWL TURDS is a whimsical tale of a handsome, but decidedly eccentric young man's rocky quest for true love. Recommended."—*Los Angeles Times*

"A well-crafted fiction about love and sex and the whole damn thing, the picture boasts an eclectic and good sound track and some promising scenes with the younger Blank, who also stars in the evidently semi-autobiographical film."—David Armstrong, *SF Examiner*

16mm, color/so, 30m, \$50

### Stoney Knows How

"STONE KNOWS HOW is an extended interview with the late Leonard St. Clair, nicknamed Stoney—a paraplegic dwarf, a carnival sword-swallower as a child and a tattoo artist since 1928. Mr. St. Clair is an ebullient little man with the gift of the gab (spoken in accents of Appalachia) and a fund of bizarre stories about tattooing and other unrelated matters. One is the tale of the widow of a Florida snake farmer who had been squeezed to death by his python. The woman apparently made a fortune touring the South with the guilty snake. 'After all,' says Stoney, how often do you get a chance to see a snake that's squeezed a man to death?"

"Not often, nor does one often have the opportunity to meet a man like Stoney."—Vincent Canby, *New York Times*

16mm, color/so, 26m, \$50

### Brakhage, Stan

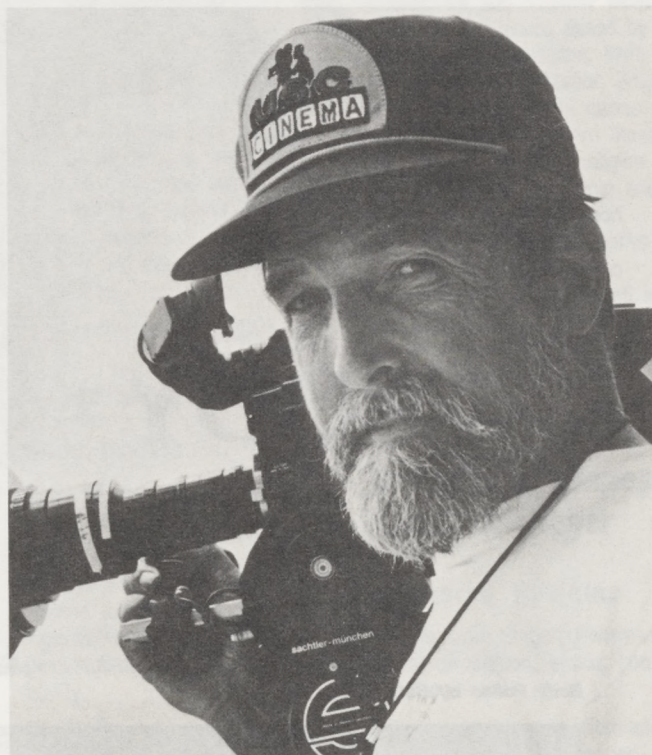
#### Faust's Other: An Idyll

FAUST PART 2 reveals the modern Faust in a romantic interlude, an idyll (from the Greek "idein", to see); also, a journey of the *id*. A sense of story is inferred through the complex interweaving of human gesture, expression, and bodily movement within vibrantly shifting colours and rhythmic development, creating multiple levels of metaphorical meaning. A collaborative work with paintings by Emily Ripley and soundtrack by Joel Haertling.

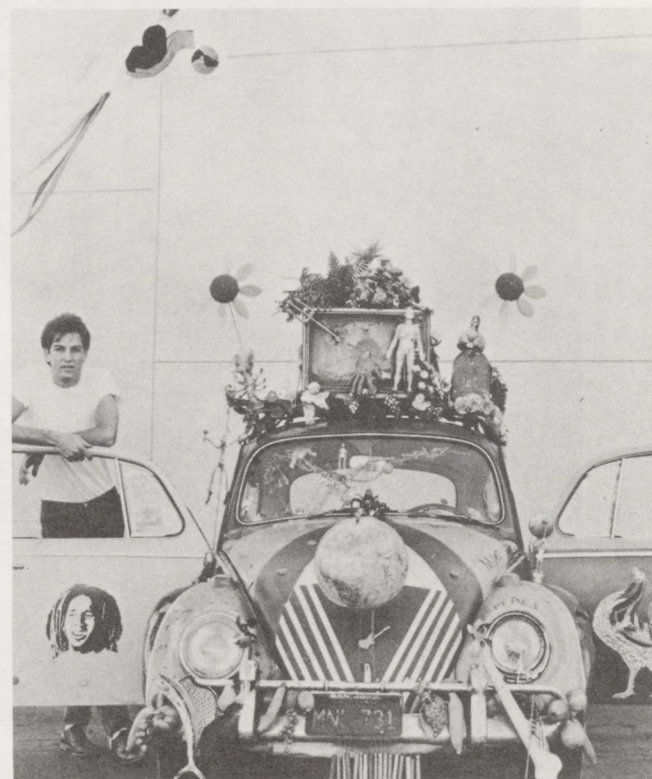
1988, 16mm, color/so, 45m, \$120

#### Faust 3: Candida Albacore

Just as the word "idyll" of Faust's Part 2 is rooted in the Greek "idein"/"to see," so is "Candida" in "candidatus," as used in "the white robed army of

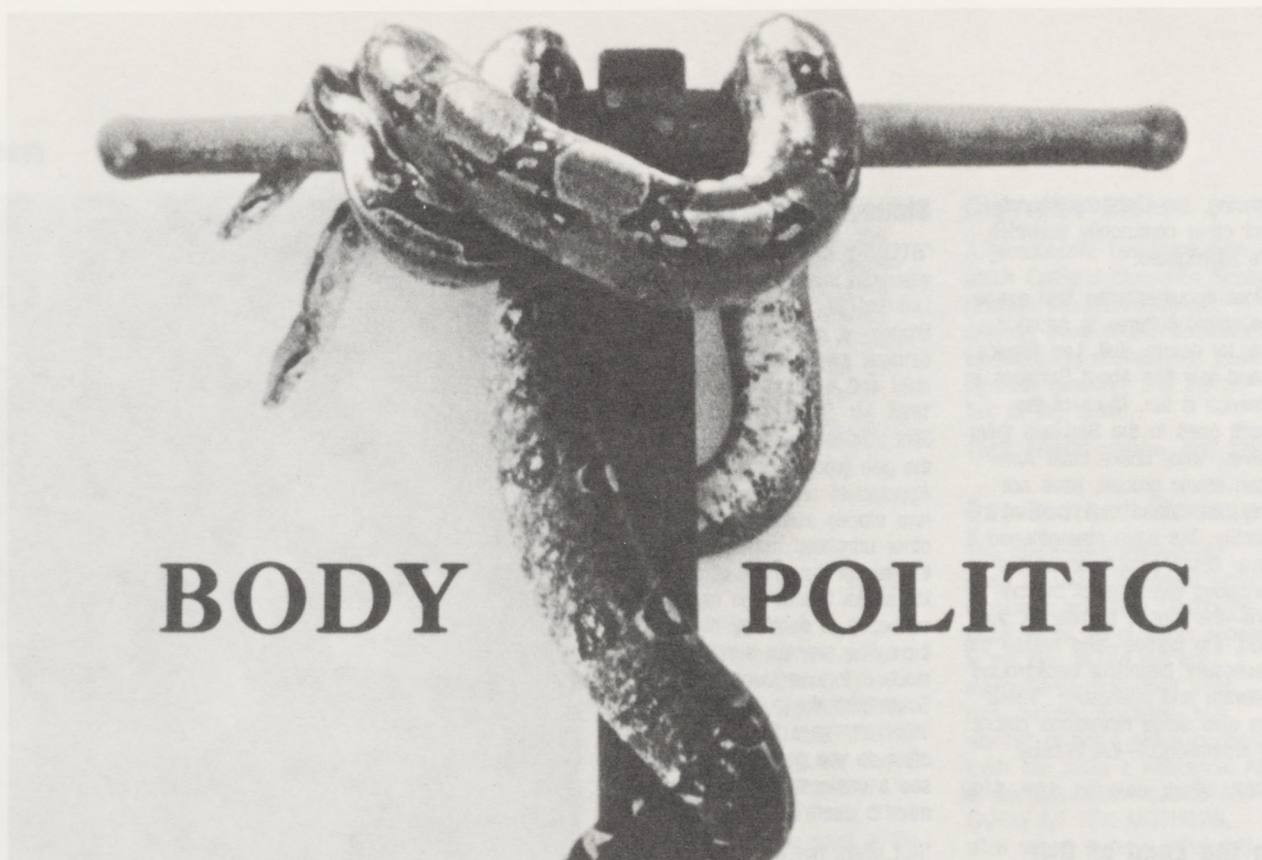


Les Blank



In *The Land of Owl Turds* produced by Les Blank





*Body Politic* by Betzy Bromberg



*Body Politic* by Betzy Bromberg



## Broughton

martyrs" of the "Te Deum," as well as "Albicare"/"to be white" or "Albicare" out of the Portuguese (of Arabic origin) designating a kind of tunny (or white tuna): thus, Faust's 3 is white/white as well as (from sugar's 'white') candy, and fish: it is the modern Walpurgisnacht to Faust, but the day-dream of 'his' Emily: it exists that a woman have, finally, something of her ritual included in the myth of Faust...and that "muthos"/"mouth" become a vision.

1988, 16mm, color/so, 25m, \$80

### I...Dreaming

This is a setting-to-film of a 'collage' of Stephen Foster phrases by composer Joel Haertling. The recurring musical themes and melancholia of Foster refer to 'loss of love' in the popular 'torch song' mode; but the film envisions a re-awakening of such senses-of-love as children know, and it posits (along a line of words scratched over picture) the psychology of waiting.

1988, 16mm, color/so, 8m, \$15

### Loud Visual Noises

#### (Sound Version)

Hand-painted (closed eye) film envisioning optic feedback in response to sound. Collaborative sound track compiled by Joel Haertling with sound contributions by DIE TOTLICHE DORIS (WG), ZOVJET FRANCE (UK), NURSE WITH WOUND (UK), THE HAFLER TRIO (NL), JOEL HAERTLING (US) and I.H.T.S.O. (WG).

1988, 16mm, color/so, 2.5m, \$16

### Marilyn's Window

This stream-of-visual-consciousness could be nothing less than pathway of the soul, as images of Marilyn's window are remembered from inside-out, its 'view' interwoven with all of other windowing and the Elements of the known world.

1988, 16mm, color/si, 4m, \$12

### Matins

This is one of those "little films" which is pure "cine poem" in the sense that it is picture, but also given over to what we call "abstract"—which is to say it arises as mind's light and exists, as such, as filmic "prayer". (Made on the occasion of, and inspired by, Jim and Lauren Tenney's marriage.)

1988, 16mm, color/si, 2.5m, \$12

### Bromberg, Betzy

#### Body Politic

(god melts bad meat)

BODY POLITIC (god melts bad meat) travels through a realm of modern moral dilemma as it examines the relationship between high-technology medicine, religion, politics and the American family.

"The body, culture and nature are also at stake in BODY POLITIC, a film that goes to a hospital operating room, research

laboratories and a family picnic to outline the issues raised by genetic experimentation. With her typical serious humor, Bromberg explores both the claims of science (we can improve human life) and the claims of religion (God made perfect beings) and implicitly asks the question, 'How do we know when we've gone too far?'... There's no voice-over and the argument is made by an athletic juxtaposition of imagery and testimony." —Helen Knode, *LA Weekly*

1988, 16mm, color/so, 39m, \$95

### Broughton, James and Joel Singer

#### Scattered Remains

Images: Joel Singer; Poetry: James Broughton; Music: Lou Harrison.

This is a cinematic performance piece enlivened by its experi-



*Scattered Remains* by James Broughton and Joel Singer



## Broughton

ments in poetic speech and poetic vision. Joel Singer creates a multi-faceted portrait of poet James Broughton acting out his verses in unlikely situations and surprising camera inventions. In the course of this divertissement the poet probes the puzzlements of mortality, destiny and the magic of language.

"A true wonderpiece and remarkable portrait."—Michael McClure

1988, 16mm, color/so, 14m, \$30

## Fleming, Michele

### Tropical Depression

For twelve years I lived in Florida. The longer I resided there, the more I noted the difference between the way I viewed the state, and the way tourists and natives saw it. This contradiction is the basis for TROPICAL DEPRESSION. The film is a collection of sound and image... any element which suggested the mood or tone of my vision was considered. The result is an intensely personal perspective...a Florida postcard, so to speak; however, one that I don't expect you would find in a souvenir shop on Clearwater Beach.

"...TROPICAL DEPRESSION uses images from Florida's boom to create an alternately legiac and terrifying manic essay on the Sunshine State's ersatz paradise. The potent, recurring image of a grainy billboard picturing the Solar-caine lady wincing in masochistic pleasure as she sprays her parched, carmine hide is the film's most telling motif."—Linda Dubler, Curator of Film, High Museum of Art

1987, 16mm, color/so, 10m, \$15

## Garfield, Ar

### A Garage Door Part 3

A structuralist film of a garage door. The last of the "Coming Home to Suburbia" series, maybe.

1987, 16mm, color/si, 4m, \$5

### Tornado

Variety of images and light using different film stocks picked off the editing room floor with arbitrary sound.

1987, 16mm, color/so, 3m, \$5

## Gearey, Dave

### Once Again

A humorous, stop-animated homage to Vermeer's lady friend, who, in expectation of a telephone call, looks out the window.

"The setting, a stark, angular room, the costumes, the lighting and the broken rhythms of the film had a surreal quality that reminded me of the paintings of Rene Magritte."—Joseph Ornato, *The Hartford Advocate*

Shown: Dance and Film Festival, Art Gallery of Ontario, 1977

1974, 16mm, color/so, 4m, \$10

### Footage

"Gearey has made a series of films of Reitz dancing. Gearey is a poet with a camera and his touch is everywhere, in every frame, and he touches us with a strong feeling for nature. In FOOTAGE he has made an unusual and beautiful film of Dana Reitz's bare feet. It's a wonderful feeling to have feet discover themselves running, digging into mud and sand, at the water's edge, in the sunlight, caressing air and casting shadows. He's got a poetic visual style and it has something to do with the way he sees and selects. His textures, pans, cuts and angles are

beautifully orchestrated. He crops and concentrates on one thing and allows the film to emerge visually, to take its own shape and texture. It explains more with less...that is the power of abstraction. All of his films contained these qualities."

—Leonard Horowitz, *Soho Weekly News*

Shown: Holland Experimental Film Festival, 1978; Cinema and Dance, Anthology Film Archives, 1980; Filmdance Festival, New York, 1983.

1976, 16mm, color/so, 9.5m, \$20

### Chet's Garage

Filed in a garage on Staten Island, New York, this is a portrait of a man and his workplace. It is the kind of place many of us see but seldom look at. I chose to see it in a way particular to cinema. Not a work of film journalism, but a song for the eyes, an Eyesong.

1978, 16mm, color/so, 16m, \$30

### Gulls Don't Fly On Light

Gulls usually don't fly in movie theaters, but in this case...

Shown: Hong Kong Short Film Festival, 1980. Other distribution: Collectif Jeune Cinema, Paris, France.

1979, 16mm, b&w/si, 5.5m, \$10

### Blind Love

Blind love is a passion which eludes temperance and plunges lovers into a darkness which is luminous. In the film, we MAY see the light of their ecstasy. This is no pretty picture: sensuality, desire, pain and loss, all flash and spend their rhythms before the orgasm subsides. The film has been made as a work of silence and of music.

1982, 16m, b&w/si, 11m, \$20

## Lightplay

Filed in New York's Central Park, LIGHTPLAY is a collection of film sketches of ordinary activities: bikes, volleyball, soccer boats, runners, basketball, baseball and skates. Each section is different in design, expressing the visual temper of that particular activity. In order to express the breadth and richness of visual experience, images shift between being personal, mundane ones to those that are more formal in character. This recognizes how, naturally, our attention shifts back and forth between these somewhat different, if not polar, qualities.

1983-1987, 16mm, b&w/color/so, 28m, \$50

*Other Distribution:* All the above films are available from the Film-Makers' Cooperative, New York.

## Gehr, Ernie

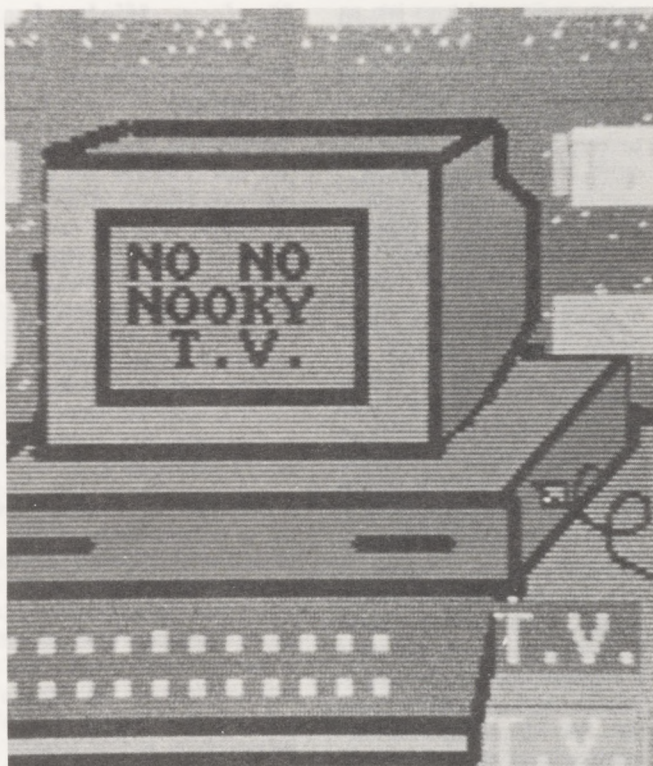
### Eureka

This is a refilming of a remarkable movie depicting Market Street, San Francisco, around the turn of the century. The original film consisted of one long continuous take recorded from the front of a moving trolley from approximately 7th street all the way to the Embarcadero. I extended each frame 6 to 8 times, full-frame, and increased the contrast and the light fluctuations.

To some degree, the original film has obviously been transformed, but I hope that this simple muted process allowed enough room for me to make the original work "available" without getting too much in the way. This was very important to me as I tend to see what I did, in part, as the work of an archaeologist, resurrecting an old film as well as the shadows and forces of another era.

1974, 16mm, b&w/si, 30m, \$50





*No No Nooky TV* by Barbara Hammer

### **Untitled: Part One, 1981**

The film is a half-hour series of brief close-ups of people on the street, shot from a high, but still intimate, angle. In a constant interplay of figure and ground, the film shows fragments of feet, heads, hands, and elbows against the backdrop of an ancient sidewalk...

The film is fast on the eye, with many staccato camera moves. But, partially because the people are bundled up in winter clothes, one experiences it as a succession of cushioned jolts—the collision of soft, bulky forces that enter the frame from all directions. There is, however, too much raw human interest in the footage for the film to ever become completely abstract.

"The film is set on a shopping street in a neighborhood heavily populated by elderly Eastern European immigrants—a sort of asphalt shtetl. Gehr's subjects

use their hands a lot, and these expressive, vulnerable, fleshy sensors take on a life of their own. In one sense, the film is a jagged symphony composed of the most transitory gestures. In another, the film is an exercise in Hals-like portraiture in which an entire character is evoked through isolated details..."—J. Hoberman, *American Film*

1981, 16mm, color/si, 29m, \$50

*Special Note:* The description listed in Catalog #6 listed under the film title *MORNING* actually refers to the film *WAIT*. The film title listed as *SIGNAL: GERMANY ON THE AIR* should read *GERMANY—ON THE AIR*. Also the film *UNTITLED* should read as *UNTITLED 1977*.

### **Gottheim, Larry**

#### **The Red Thread**

Mostly shot in San Francisco and Northern California, material filmed (using the camera almost as a p[r/a]nter, a means

of shaping the visual world as film, but without reflection) in response to what that world was opening in me. "Material!"—analogies between weaving and spinning thread and images already a pattern within film history (e.g. in Deren) is here carried into further ramifications of unraveling and patterning in fabric- and cinema-making, as well as in personal and mythic dimensions. The open unfolding structure, which pulls away from the balanced design of much of my work, gives equal weight to the sound composition. Involves "opening" with its perils and ambiguities.

1987, 16mm, color/so, 17m, \$60

### **Hammer, Barbara**

#### **No No Nooky T.V.**

*NO NO NOOKY T.V.* posits sexuality to be a social construct in a "sex-text" of satiric graphic representation of "dirty

### **Hansen**

pictures." Made on an Amiga Computer and shot in 16mm film, *NO NO NOOKY T.V.* confronts the feminist controversy 9 around sexuality with electronic language, pixels, and interface. Even the monitor is eroticized in this film/video hybrid that points fun at romance, sexuality, and love in our post-industrial age.

Awards: Ann Arbor Film Festival, 1988; Humbolt Film Festival, 1988.

Shown: American Museum of the Moving Image; Collective for Living Cinema.

1987, 16mm, color/so, 12m, \$30

### **Hansen, Brian**

#### **Speed of Light**

Brian Hansen, a Texas filmmaker who most recently lived in New York, passed away on December 27, 1987, at the age of 33, of spinal meningitis.



Brian Hansen (1954-1987) at the 1987 IFP market in New York



## Hansen

**SPEED OF LIGHT** (1980), a 30 minute 16mm color experimental narrative, remains his most accomplished work. The film concerns a mother and daughter driving cross-country in a fire engine red T-Bird convertible on the eve of the Kennedy assassination, and exploits the rift in the culture represented by unbridled New Frontier optimism and its inevitable consequences. It makes use of period footage, TV commercials, NASA film, etc., woven into a sprawling montage which reflects the steady disintegration of the protagonist. Brian described the film as, "A screaming red piece of time crash landing in the cultural backwash of American Gothic." The film was briefly excerpted in Jonathan Demme's 1987 Orion feature "Something Wild," and the more recent Demme release "Married to the Mob" is dedicated to Brian.

1980, 16mm, color/so, 30m, \$75



*The Roar From Within* by Flip Johnson

## Johnson, Flip

### Frankenstein Cries Out!

In this film the Frankenstein monster gets to have red lips. Music by George Cordiero and Basil Bova.

1977, 16mm, color/so, 2.5m, \$12

### Wild Animals in the Zoo

Animals that were once wild disintegrate after entering the zoo. This film mixes charcoal, ink wash and xerographic animation with a musical score by Basil Bova and George Cordiero.

1978, 16mm, b&w/so, 3m, \$12

### The Roar from Within

"This film starts with what looks like Franz Kline doing time-

motion studies and turns into an abstract depiction of gore and teeming violence. You can almost make out the individual human figures thrashing and bashing, but not quite. As a result, it works on a gut level; your conscious mind is unable to pinpoint what you're looking at. A viscerally and brilliantly disturbing film."—*Sweet Potato*

"It shows a human figure plummeting through an abstract watercolor landscape of blues, grays, and thick black lines, amidst violent bursts of reds, and finally arriving at a state of despair before taking off again on a final, blissful ascension."—*The Cambridge Express*

"Music—by Caleb Sampson—adds the emotional kick to the images on the screen, but there is no dialogue, and to discuss the themes would deprive the viewers' opportunity to make their own interpretations of this impressionistic film."—Lauren Merlin Walker, *Cambridge Chronicle*

Awards: Ann Arbor Film Festival, 1983; Big Muddy Film Festival, 1983; Sinking Creek Film Celebration, 1983; New England Film Festival, 1983; Zagreb World Festival of Animation, 1984; Asolo International Animation Festival, 1987.

1982, 16mm, color/so, 6.5m, \$19

**Special Price:** All of the above films may be rented together for \$35.

## Levine, Saul

### Schmateh IV

S8mm, color/so, 3m, (18fps), \$10

### Scrape

S8mm, color/so, 2.5m, (18fps), \$10

## Maziere, Michael

### Message from Budapest

"The first time I came to Budapest was in summer and wherever I went people were carrying flowers. Every day now I see someone crying in the street or shouting at each other... In Budapest I have the feeling sometimes that everything that happens in Europe depends on what happens here, it's like a hinge on which the whole door is swinging."—Nick Thorpe, extract from voice track

A poetic and ironic tribute to the city of Budapest using footage filmed on the Mayday's Workers Festival and archival photographs from the turn of the century. A celebration of a city akin to the city "Symphonies" of the 20's and 30's with the iconography of Eastern Europe, its architecture, trams and its people set in a series of fleeting glimpses and rhythmical paces. The fragmented voice track was written and spoken by Nick Thorpe, friend and freelance journalist living in Budapest.

1987, 16mm, color/so, 15m, \$(inquire)

### Swimmer

"For the reality of the body is an image in movement fixed by desire."—Octavio Paz

SWIMMER takes the act of swimming as an emotive subjective experience. Drawing from the psychological and symbolic the film creates an event where fear and pleasure exist side by side and intertwined. A film at the juncture of formal speculation and psychological distancing.

"A beautiful photographic quality characterized Maziere's SWIMMER which used freeze frame and repeat shots of a swimmer in what could only be Mediterra-



nean sea and light. With a fractured 'found soundtrack,' what it lacked in depth (and this may be due to its 'series' nature) it made up in its surface tension."—*Art Monthly*

1987, 16mm, color/so, 8m, \$15

## Michalak, David

### The Spoken Word

Soundtrack by J. A. Deane/ David Michalak. Actors: Simon Kelly, Sean Brancato, Helmut Wautischer, Rock Ross, Michele Divone, Tom DeLillo, Jim Brick, and a cameo by George Kuchar.

There have always been people ready to make a buck telling us how to do something better. But with the current rage for self-improvement, the phenomenon has gone from a germ to a full blown disease. The pressure to improve ourselves according to pre-determined ideas of normalcy is so strong it seems we must rely on others to teach us what was once native to human intelligence. *THE SPOKEN WORD* examines and satirizes an average family's fascination with the self-help and how-to media. Dad sits nervously in the living room, listening to a "How To Quit Smoking (Without Trying)" record. Mom is busy in the kitchen explaining "How To Plan The Perfect Dinner Party" to a neighbor while a TV preacher speaks of "The Drug Scene/Like It Is." All of the characters have been brought to life by having the actors speak dialogue taken from instructional records. Goals as serious as life fulfillment, self-expression and escape from depression dissolve into irony and laughter.

1988, 16mm, color/so, 22m, \$40

## Nekes, Werner

### Ulliisses

Director and Producer: Werner Nekes. Team: Bernd Upmooor,

Dore O., Birger Busdorff, Herbert Jeschke, Volker Bertzky. Based on: *THE ODYSSEY* by Homer, *ULYSSES* by James Joyce, *THE WARP* by Neil Oram. Music: Anthony Moore, Helge Scheider. Leading Players: Armin Wolff, Tabea Bloomschein, Russel Denton.

"Werner Nekes, one of the best known of the German experimental/avant-garde filmmakers, has attempted a stylistic tour-de-force in *ULIISSES*, which derives not only from James Joyce and Homer but from Neil Oram's *THE WARP*. The result, for the experimentally minded, is a fascinating transposition of visual and verbal motifs from the originals into what Nekes calls a 'Homerian journey through the history of the pictures of light, ordinarily called photography and cinematography.' He takes the brain as the creator of light (in this case Ulysses' brain) and transposes his wanderings into a contemporary setting, i.e. West Germany in September 1980. Ulysses/Bloom becomes a photographer named Uli, Penelope/Molly becomes his model and Telemachus/Stephen becomes Phil. The 'narrative' of the film consists of analogues of Homeric episodes involving Calypso, Nestor, the Lotus Eaters, Proteus, the Cyclops, etc. Nekes concludes his film with visual storm, the culmination of what he describes as 'Lighterature,' or writing with light." —K.W.

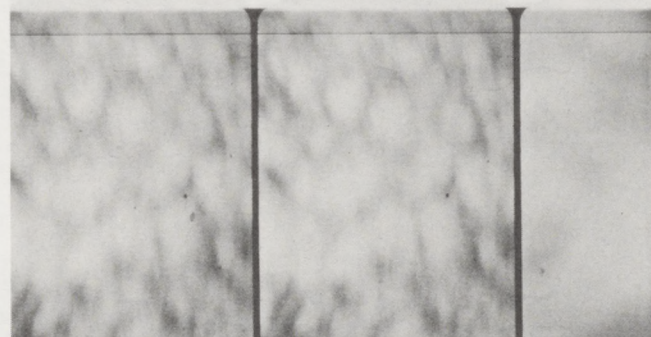
1982, 16mm, color/so, 94m, \$150

## Nelson, Gunvor

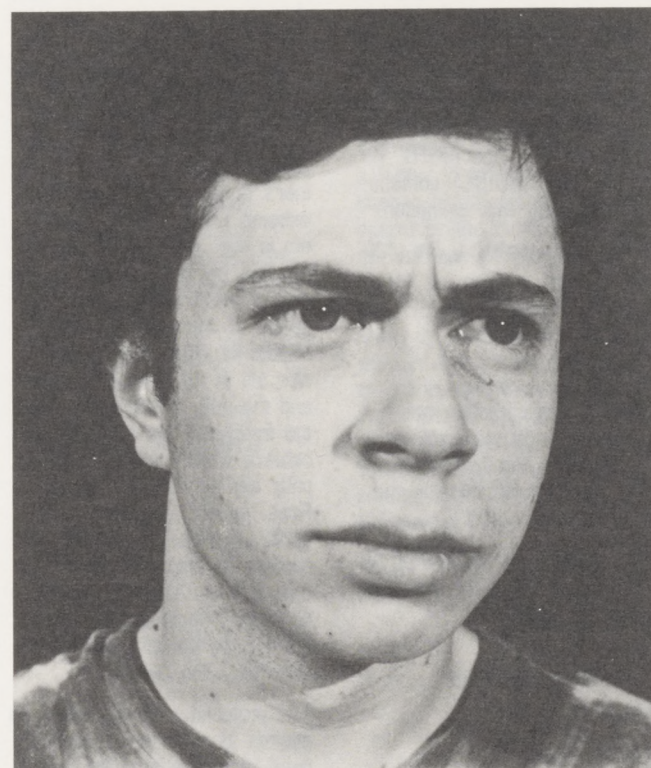
### Light Years Expanding

A collage film and a journey through the Swedish landscape, traversing stellar distances in units of 5878 trillion miles.

1987, 16mm, color/so, 25m, \$40

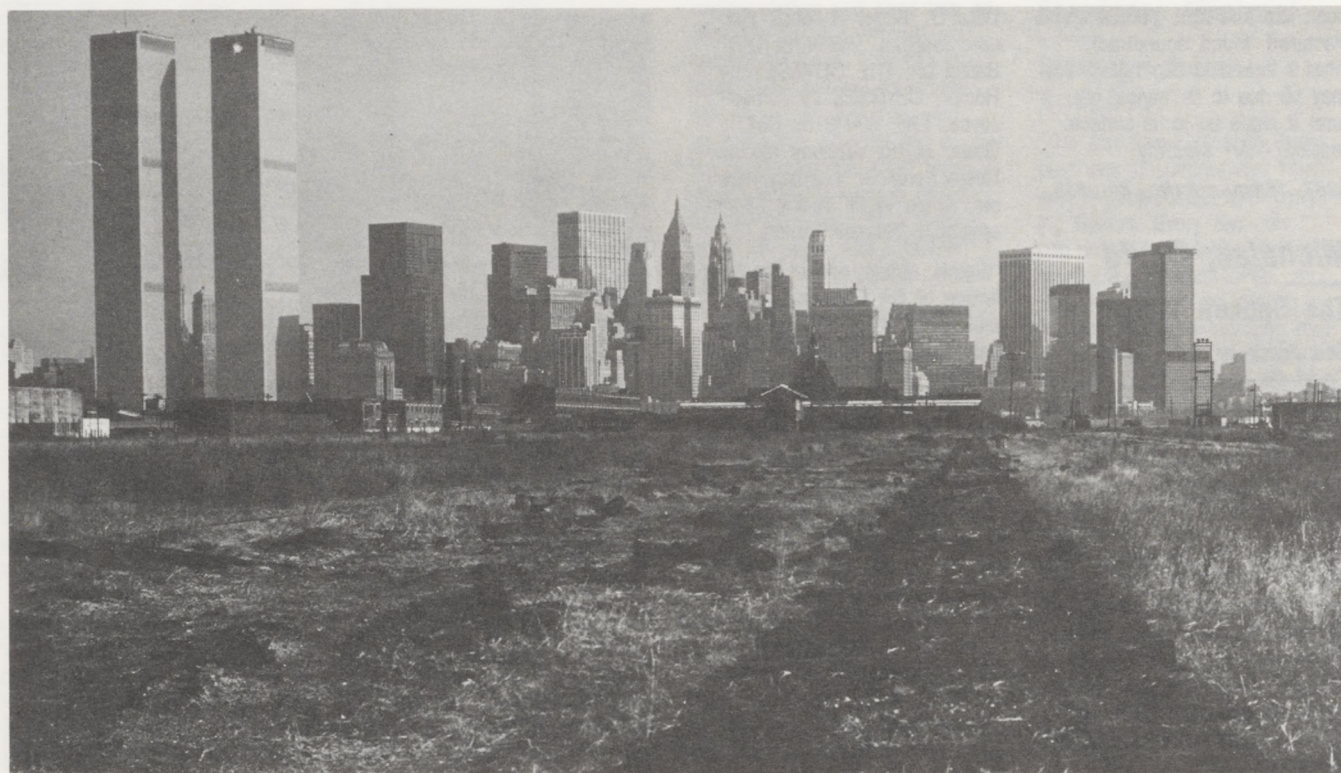


Swimmer by Michael Maziere



The Spoken Word by David Michalak





*Dream City* by Steve Siegel

## Field Study #2

A collage film. Part of the ongoing series of "Field Studies" (which includes *FRAMELINE*, *LIGHT YEARS*, and *LIGHT YEARS EXPANDING*) combining live action with animation.

1988, 16mm, color/so, 8m, \$20

## Plays, Dana

### Shards

Parallels fragmentation and fragility through explorations that question ideas of wholeness and reconstruction in the film form.

1988, 16mm, color/so, 5m, \$15

## Ross, Allen

### The Grandfather Trilogy

Part 1—Papa  
Part 2—Thanksgiving, 1979  
Part 3—Burials

"Ross's trilogy about his grandfather records three events over a three year period: a summer visit to the grandfather's home, a Thanksgiving day at Ross's parent's home, and the grandfather's burial. PAPA is shot from extreme angles; often the camera is even on its side. This is far from being affectation on the part of the filmmaker. As fragments of conversation reveal Papa's struggle with the confusion left in his brain by a stroke and the pain of his wife's death, the framing of the shots duplicates a world knocked physically and emotionally askew. Ross not only duplicates that state, but enters it himself, accepts its angled vision as his own and lets it become the norm for himself and for us; there is no other."—Barbara Scharres, *The Reader*

"...a profoundly moving work, an attempt to come to terms with death as an event in the living world...The films abound with images which suggest stasis,

absence, silence, horizontality, oneness with the earth: a catalog of the conditions of death from the point of view of the living..."—Harvey Nosowitz, *Milennium Film Journal*

One of the ways I see THE TRILOGY is as a radical approach to portraiture. Most of PAPA was shot without looking through the viewfinder. There were, however, many accidents which happened while the camera was turned on. The film plays for me as a long sustained accident. I am grateful for this photographic record of a divinely shadowed presence. It is a reflection of a kind of space my grandfather generated.

Collections: Film Study Center—The Art Institute of Chicago.

1979-81, 16mm, color/b&w/so, 60m, \$90

### Tryst

Dedicated to Julie Wagner.  
Clouds move. Light to dark. A

glass of water. A tower passes. We look and hold each other. A kiss on the roof. Masts sway. Antenna. Plane falls. Boat shells.

1981, 16mm, color/so, 13m, \$20

### A Wedding

Lee and Donna get married in 1976.

Lee Rademacher, a close friend of mine, was the first person who I knew from HIGH SCHOOL that was getting MARRIED. I wanted to go and see it. See what it was like. Lee's BACHELOR PARTY. Getting dressed for the WEDDING. The WEDDING REHEARSAL. The editing creates a circular structure of these events in an attempt to reveal an empty, hollow, going-through-the-motions approach to the CEREMONY to please PARENTS. DARKNESS, extreme camera angles, changes in film speed, use of sound and silence are used in the approach to the event.



Collections: Film Study Center—The Art Institute of Chicago.

1981, 16mm, b&w/so, 26m, \$35

## Siegel, Steve

### Dream City

DREAM CITY is a guided tour of New York City narrated by young people. Part documentary, part experimental, the film shows a side of the city rarely seen by outsiders.

In a series of off-camera interviews, teenagers talk about New York's neighborhoods as well as other places throughout the city that have long served as a magnet for the city's kids: Times Square, Coney Island, the parks and the subways. The interview subjects act as tour guides to a camera that roams from the high-fashion shop windows of Fifth Avenue to the mean streets and playgrounds of the South Bronx. Along the way, the teenagers discuss their feelings about the wrenching economic disparities of New York and what they would do to make things better for all of the people of the City.

DREAM CITY is neither exclusively a social issue documentary nor simply a panoramic "city symphony," but rather aims to combine the most compelling aspects of both cinematic traditions. It is hoped that the film will raise serious social and political issues while at the same time delight and entertain its audience.

1987, 16mm, color/so, 25m, \$50

## Sonbert, Warren

### Hall of Mirrors

"Warren Sonbert makes shifty, chameleonlike films, except that, unlike chameleons, their opulent surfaces are easily identified; it's their inside, the color of their meaning, that's volatile...the instability is built

in—it's the *modus operandi* of his editing stance. It's striking therefore that Sonbert's show at the Collective for Living Cinema adds up to more than the sum of its three parts—HALL OF MIRRORS, DIVIDED LOYALTIES, and the CUP AND THE LIP. Spanning almost his entire career, the films resonate against one another in ways that intensify their emotional impact." Amy Taubin, *The Village Voice*

1966, 16mm, color/b&w/sound, 7m, \$15

### Divided Loyalties

1978, 16mm, color/si, 22m, \$40

### Noblesse Oblige

1981, 16mm, color/si, 25m, \$50

## Tartaglia, Jerry

### A.I.D.S.C.R.E.A.M.

A.I.D.S. is becoming a convenient excuse to desexualize Gay Culture and to promote the gradual dismantling of our civil rights. This film is my attempt to help the viewer confront this unpleasant fact.

1988, 16mm, color/so, 9m, \$15

## Addendum:

## Eisenberg, Daniel

### Displaced Person

An examination of "...issues around the Holocaust through historical information and cultural artifacts that are available and given to all of us as readers of history. Circling from the exterior in a highly individualis-

tic way, *DISPLACED PERSON* works with a carefully chosen set of particular elements in order to explore the larger questions within the historical field."—Mark McElhatten, *Visions*

1981, 16mm, b&w/so, 11m, \$35

### Cooperation of Parts

The film is a journey through the landscapes of France, Germany and Poland; through the lagers of Dachau and Auschwitz; and also a journey through the language and possibilities of film.

Using lists, descriptions of photographs, a catalogue of proverbs, images of streets and trains, ruins and riots, the film explores the territory of the recent past with a second generation perspective, distanced through time and reflection.

The images to the film were shot with a hand cranked 16mm silent camera and collected on a trip to Europe in the spring of 1983. Without any prescribed plan for shooting, I tried to use the camera not only to record what I was seeing but also to register my physical response to what was being seen. The camera is truly a medium here—a giving-back takes place; automatic, unrehearsed, irregular, a hyper-verite so to speak.

1987, 16mm, color/b&w/so, 42m, \$115

## English, William

### Dam

1988, 16mm, color/so, 5m, \$15

### Untitled

1988, 16mm, color/si, 5m, \$15

## Addendum (Snow)

## Snow, Michael

### Seated Figures

"In *SEATED FIGURES*... Michael Snow again explores the ground zero of motion pictures—this time literally. Most simply described, the film...is a 40-minute consideration of a landscape from the perspective of an exhaust pipe. The artist appears to have bolted his camera, lens down, to a metal arm extending off the back of a truck...then driven over asphalt and dirt roads, out to the beach, along a riverbed, and through a field of daisies. Although hypnotic, the movement is not continuous. The vehicle stops, reverses direction, then accelerates to produce a diagonally striated forcefield.

"For all his conceptual sophistication, Snow subscribes to a casual, all-encompassing Cage aesthetic. He's deceptively artless, a master of the visual deadpan. While trafficking in geological abstraction, he arrests the film's frantic motion, freezing some blurry onrush or a frame of flowing water. A soundtrack of coughs, yawns, and humming projector creates a further displacement. The images are distanced—accompanied by the muffled noises of an audience watching a movie. Hence the mysteriously inert title. *SEATED FIGURES* is about its audience. Not only are we sent flying face down over the earth, but Snow reverses the oldest concept in image-making—he juxtaposes our seated, static figures against a constantly moving ground."—J. Hoberman, *Village Voice*

1988, 16mm, color/so, 50m, Inquire for price



## Addendum (Szirtes)

### **Szirtes, Andras**

#### **Unidentified Flying Objects**

"...is an avant garde travelogue with a nod to 'The Man Who Fell to Earth.' Szirtes, 38, is the dean of Hungarian experimentalists, and this hour-long film, the product of a recent sojourn in New York, is something like his 'Martian Diaries.'

"The mode is subjective-alien. Most of the movie is shot through some sort of diffusion lens or polarizing filter (or else with a defective camera that allowed the film to jump in the gate), so that individual points of light bleed down the frame—an effect more often seen in video. Everything (which is to say the familiar Times Square-Coney Island-IRT landscape, as well as the indigenous population of Bowery derelicts, Williamsburg Hasidim, and winsome young women in tenement kitchens) is foggy and dematerialized and subject to streaky distortions. Szirtes adds to the A-effect by having an intermittent third-person narrative whispered by a husky-voiced woman with a heavy Hungarian accent: 'He's looking around the most developed city on the planet, seeing it like an amoeba...He sends some enthusiastic messages...He spots a blind man who is paid money by others, he makes friends with him.'

"Grainy and languorous, UNIDENTIFIED FLYING OBJECTS complements its funky elegance with a certain illiterate charm—'His home, he names it Headquarter...He is upset, he tells dirty words'—and a narrative of sorts, mostly on the level of the mock-poetic spoken text: 'The garden party represents the most important memory in the mind of the Friendly Being.' It is there, apparently, that the alien falls in love. The Friendly Being fathers a child, gets confused, and leaves for his own world. Shortly thereafter, 'The planet explodes, splits into two, and turns into stone. The solar system falls apart.' The movie ends with the contemplation of a nonexistent Hungary on a shower-curtain map of the world."—J. Hoberman, *Village Voice*

1987, 16mm, color/so, 51m, \$80

### **Erratum:**

Canyon Cinema Catalog #6 incorrectly represented the following titles and they are corrected below.

### **Wallin, Michael**

#### **Decodings**

The description listed in Catalog #6 is correct.

1988, 16mm, b&w/so, 15m, \$25



# CANYON CINEMA



Illustration by Chel White



# introduction

I started making video tapes about three years ago as the technology reached a stage that I found very much to my liking. The camcorders were lightweight, the sound was excellent, the picture quality eye-opening...and the medium somewhat despised. I myself was attracted to the 8mm format video, as smaller is better in my book. It looked like the machines were self-contained miniature sound and picture laboratories—plus you could use them as editing facilities too. Just what I wanted. Now there are high-definition television monitors with squared-off edges and deep black darkness for night scenes plus stereo sound. A lot is happening in this area so if you want to jump in now the water is just fine,

thankyou: a paradise for people who think cheap like me. Video can be a fun tool to create things and keep you busy for hours, plus it alienates your filmmaker friends and that gives you more time to be alone with your camcorder and produce a greater body of work.

You can also get very fine video copies of your films made and they can be played back on super-duper equipment available now. Remote control, pushbutton devices adjust picture quality to the way you want it or don't want it and you can decolorize the thing just for the spite of it. Such freedom. Sure, folks have a tendency to get up and head for the fridge when your work is on the TV but this medium makes it safer for them to get there, as television dens usually have a lamp on...not like the dangerous blackness of

the cinema showcase: blackness of groping hands and oozing Juju Fruits. Don't get me wrong, video has its terrors: cancer of the eyeball, electromagnetic fields of image-deseccating surges, glitches out of the blue, CB voices on the audio playback, etc., etc. But let's face it: we've always suffered for our art and this suffering is just on a different frequency. We can have our thrills too, please remember that. And with video those thrills are CHEAP.

**George Kuchar**



# videotapes for sale

## Angerame, Dominic

### Voyeuristic Tendencies

"VOYEURISTIC TENDENCIES is not so much a film about voyeurism as it is our tendency to be voyeuristic. That tendency, nurtured by the filmmaker's carefully crafted succession of visual teases and exploited by the camera's ability to become our eyes, becomes increasingly evident as the film progresses. The camera teases the viewer, in this case, co-voyeur, not with sexual or erotic innuendo, but

rather with graphic and aesthetic challenges. The partially opened window of a woman's dressing room forces us to realize our urge to see more. That urge comes not so much from a longing for exposed breasts, but as a need to make the picture whole, and to know more about these hidden worlds. This type of cinematically-induced self-realization makes VOYEURISTIC TENDENCIES a powerfully human film.

"Most of the people we view, from dancers to fashion models to a soon to be mother sunbathing on a rooftop, appear to be merely going through the mo-

tions. Their actions, as observed from our perspective, seem hauntingly void of emotion or thought. By temporarily becoming voyeurs, we were hoping for bigger and better things, e.g., passion...melodrama, but are left with only a secretary nervously tapping her nails."—Roger Neiboer

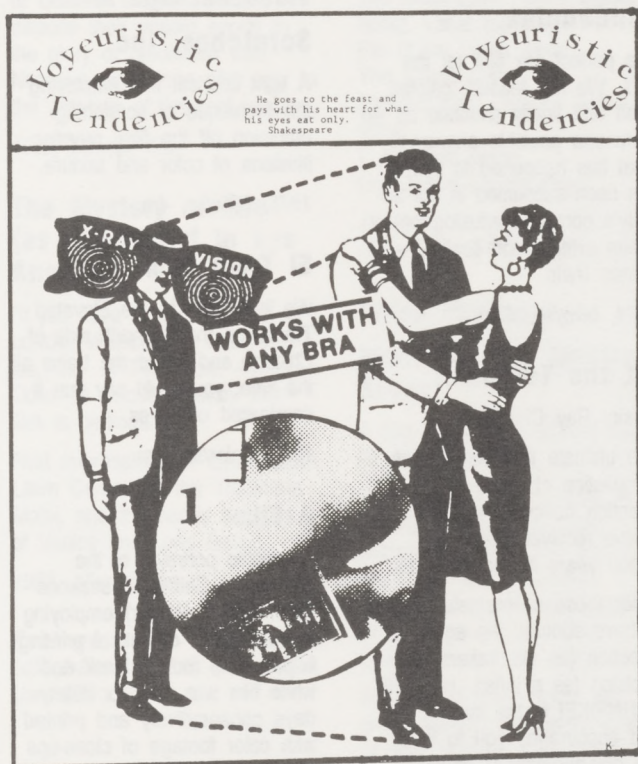
1984, VHS, b&w/so, 17m, \$30 Home Use, \$60 Others

### Continuum

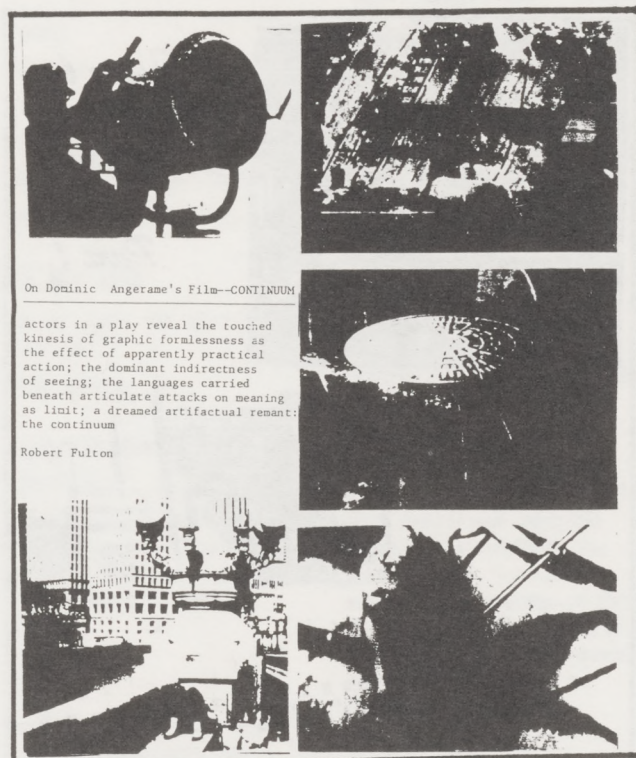
"In a superb manner, CONTINUUM builds from the bottom up a complex and finely woven picture of a day-in-the-life of

labor, or a work, in progress, and without end, microcosmically reflecting a history of any labor and many an art.

"Through elegantly overlaid, constructionist windows of geometric form, we see into the turgid furnace of man's multifarious tasks, and, as in a vision, behold the ballet of his tools and accoutrements: steaming tar, turning pulleys, swishing mops, changing lights and sewer-plates, acetylene torches and sandblasting serpents, snorting sting of jackhammers and gleaming jewels amid grime where undinal heat makes the atmosphere buckle.



Voyeuristic Tendencies by Dominic Angerame



Continuum by Dominic Angerame



## Angerame

"And in the midst of it all—the streets, the bridges, the roads, the roofs, the endless river of communication cables and the windowed monoliths of jutting superstructure—there stands man, that somewhat Sisyphian, but irrepressible beast; not so much brawny as dauntless, to wit, wired for the thing-at-hand, welded to the task, made a titan in collective will.

"The film is like a dream you can't put your finger on and can't forget, because the very truth of it is so evasive, suggestive, labyrinthine. And then it dawns on you, or rather circumnavigates you: the very fact of life is heroic, makes heroes of each of us, every man, woman, and child, from the carpenter unto the architect, and the whole of it is so thoroughly interdependent, so very closely interwoven."—Ronald Sauer

1987, VHS, b&w/si, 15m, \$30 Home Use, \$60 Others

## Video Package I

### A Ticket Home

"This film journal assembles the memory-charged visual fragments of a cross country trip to the filmmaker's home. He calls it 'a respectful portrait of old friends and old places' but tension-filled images combined with the rambling chant and urban ambience of its soundtrack indicates that a more anxious attitude, perhaps towards a fleeting present, underlies this personal document and 'ticket home.'"—Lynn Corcoran, *Media Study*, Buffalo

1982, color/so, 9.5m

### I'd Rather Be in Paris

"I'D RATHER BE IN PARIS depicts the filmmaker's visual concern with his physical environment by autobiographically exploring his alternatives: Chicago, San Francisco, and

the editing room itself. These urban explorations tend to concentrate on high-speed assemblages of cityscape abstractions."—Roger Nieboer

1982, b&w/color/si, 16m

### Honeymoon in Reno

I was hoping to strike it rich on our honeymoon in Reno. In a way I did, seeing that the camera was filled with very rich imagery in recording this visual journal of our brief visit. The soundtrack is a creation of Katie Steinorth who translated the Buddhist chant of "Om Ma Ni Pad Me Hum" into the words "Oh, Money Bring Me A Home."

1983, color/so, 4m

**Package:** 1982-83, VHS, b&w/color/so, 29m, \$35 Home Use, \$70 Others

## Video Package II

### Voyeuristic Tendencies

"...a perfect sex film for the 80's. We are teased, cajoled, lured and finally snubbed as we learn one possible answer to what has happened to sex; it has been subsumed in our society's current confusion between artifice and reality."—James Irwin

1984, b&w/so, 17m

### Hit the Turnpike!

Music: Ray Charles

The ultimate rejection film. A compilation of many of the rejection notices and letters that I have received during my fifteen years of making films.

"...for those unfortunate enough to have suffered the agony of rejection (as filmmakers) or decision (as a jurist), HIT THE TURNPIKE! is the kind of film that encourages you to leave the disappointment behind."—Kevin Howe, *Lamp*

"The filmmaker has turned failure into success...if his last name is pronounced 'Anger-Aim' he is well served by it."—Gerry Goldberg, *Lamp*

1984, b&w/so, 3m

### Phone/Film Portraits

This film utilizes a telephone answering machine as the basic structure. During the past year I kept all the messages recorded on this machine, and then asked many of my friends for permission to shoot a ten second filmic portrait of them, with the messages used as a soundtrack. The resulting work is this piece which becomes a statement of the modern society and our technology at work.

1985, b&w/so, 6m

**Package:** 1984-1985, VHS, b&w/so, 25m, \$35 Home Use, \$70 Others

## Video Package III

### Scratches, Inc.

A light comical film employing the technique of scratching emulsion off the film, creating illusions of color and texture.

1975, b&w/so, 4m

### El Train Film

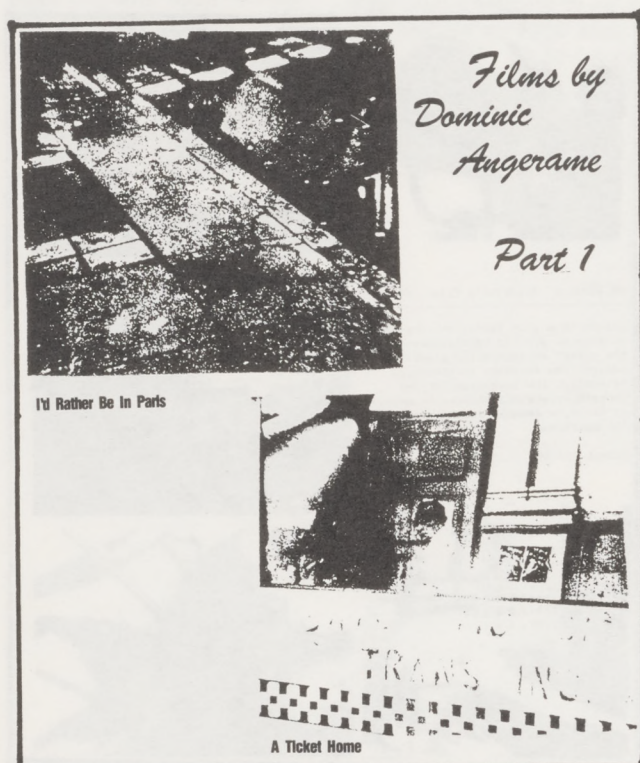
We lived next to the Elevated Tracks on the far north side of Chicago and heard the trains all the time; you could say that it dominated our lives.

1976, color/so, 4m

### A Film

A graphic portrayal of the change of Chicago's seasons (from Fall to Winter) employing the technique of optical printing bi-pak. One foot of black and white film was shot for ninety days consecutively and printed with color footage of close-ups of the same scene.

1979, b&w/color/si, 4m



Video Package 1 by Dominic Angerame



## Art Institutionalized (SFAI 1980)

A humorous parody on the condition of creative film studies in art schools and colleges in general. The soundtrack is a composition combining the musical score from the film "Ballet Mechanique" and the voices of film students testing various pieces of film recording equipment and complaining about grades and procedures.

The visuals reveal a modern day mechanical ballet performed by the instructor (myself) on the dada chessboard of absolute reality to the automatic beat of an intervalometer clicking time away one frame per second, as he attempts to relay technical data to his students.

1980, b&w/so, 5m

## Freedom's Skyway

July 5, 1980. Summertime, San Francisco's Chinatown. A gang of Chinese firework dealers dispose their unsold goods to the glory of emulsified film. Negative explosions give way to the gateway of reversal images.

1980, b&w/si, 5m

## The Mystery of Life (as discovered in Los Angeles)

"If you have to beg, or steal, or borrow, Welcome to Los Angeles, City of Tomorrow."—Phil Ochs, to whose memory this film is dedicated.

First impressions of L.A., Forest Lawn Cemetery, the Tropicana Motel, and the sandy beaches of Venice and Long Beach.

1982, b&w/so, 3m

**Package:** 1975-1982, VHS, color/b&w/so, 28m, \$35 Home Use, \$70 Others

## Baillie, Bruce

### Dr. Bish Remedies Show #1

Monologue. Ode of the Week Award. Connie Bunyer, glass organ. Linda Lovely. Local reportage and Wife of the Week award. Jazz piece with Roy Eldridge. Dr. Bish's elixir and White Monkey holding Peach Balm (ad). Requiem for the Trees.

1987, VHS, color/so, 55m, \$50 Home Use, \$150 Others

### Dr. Bish Remedies Show #2

The Spring. Four Freshman. Monologue. Letter of the Week. Excerpt from piece by Aaron Landry, LA. Modern English (the S-words). Mr. President. The Avon Lady. Part 1 (panty hose). Local reportage. Pie of the Week Award. The Cambodians. Famous Kitty Persons (interview). I. Am. Bob piece. Unfounded Claims Dept.

1988, VHS, color/so, 55m, \$50 Home Use, \$150 Others

### Video Package:

#### Mass For the Dakota Sioux

A film Mass, dedicated to nobility and excellence.

Synopsis: The film begins with a short introduction—"No chance for me to live, Mother, you might as well mourn." Sitting Bull, Hunkpapa Sioux Chief. Applause for a lone figure dying on the street.

INTROIT. A long, lightly exposed section composed in the camera. KYRIE. A motorcyclist crossing the San Francisco Bridge accompanied by the

sound of Gregorian chant, recorded at the Trappist Monastery in Vina, California. The sounds of the 'mass' rise and fall throughout. GLORIA. The sound of a siren and a short sequence of a '33 Cadillac proceeding over the Bay Bridge and disappearing into a tunnel. The final section of the Communion begins with the OFFERTORY in a procession of lights and figures to the second chant. The anonymous figure from the introduction is discovered again, dead on the pavement. The body is consecrated and taken away past an indifferent, isolated people, accompanied by the final chant. The Mass is traditionally a celebration of Life; thus the contradiction between the form of the Mass and the theme of Death. The dedication is to the religious people who were destroyed by the civilization which evolved the Mass.

1963-1964, b&w/so, 20m

### Tung

1966, b&w/color/si, 5m

### Castro Street

Coming of consciousness.

1966, b&w/color/so, 10m

### All My Life

Caspar, Calif., old fence with red roses.

1966, color/so, 3m

### Valentin de las Sierras

Song of revolutionary hero, Valentin, sung by Jose Santollo Nasido en Santa Cruz de la Soledad; Chapala, Jalisco, Mexico.

color/so, 10m

This tape package also includes a short personal note from Bruce Baillie and his wife, Lorie.

**Package:** 1963-1966, VHS, b&w/color/so/si, 50m, \$50 Home Use, \$150 Others

## Bartlett, Scott

### American Avant Garde Film:

#### Offon

"The language of OFFON is evocation. We gaze at these iconic forms hypnotically, much the same as we are drawn to fire or water, because they make us aware of fundamental realities below the surface of normal perception."—Gene Youngblood

1968, color/so, 10m

### Moon 1969

"The interrelated convolutions and spasms of image, color, and sound that filmmaker Bartlett creates is the cumulative effect of his pioneer work using negative images, polarization, television techniques, computer-film, and electronic patterns all compressed into a visual punch that directs one where he normally would not go with a film—on a trip in search of the human soul."—Paul Brawley, *The Booklist*, American Library Association

1969, color/so, 15m

### Serpent

Sponsored by the Guggenheim Foundation.

The serpent embodies the primal chaotic life force in mythic symbology. SERPENT uses natural and electronic imagery to particularize this creative force. The visceral impact of this marriage of metaphors brings about a union of irreconcilables, fire and water, nature and civilization, extremes of hot and cold.

1971, color/so, 15m



## Bartlett

### Heavy Metal

A graphic disintegration of violence in Chicago, 1929. Original pre-swing Jazz recordings by Earl Hines and Tiny Parham.

1979, color/so, 12m

### Sound of One

This film's graceful visual dignity is appealing for studies in martial arts, yoga, dance, body movement, film as art and to anyone interested in the confluence of eastern and western culture.

1977, color/so, 14m

### Medina

Produced by Ron Stevenson.

A documentary about the old cities of Morocco. Bartlett sleptwalked into an awakening culture.

1972, color/so, 15m

### 1970

Sponsored by the American Film Institute.

This autobiographical film presented so thorough a summation of Bartlett's personal work that it rendered him harmless for years to come.

1972, color/so, 30m

**Package:** 1968-1979, VHS, color/so, 110m, \$60

### Beeson, Coni

#### Unfolding

Heterosexual lovemaking as poetic expression.

VHS, b&w/so, 16m, \$125

### Women

A sardonic film about the clichés laid on women.

VHS, color/so, 13m, \$125

## Blair, Wendy

### A Fighting Chance

A FIGHTING CHANCE offers images of women as survivors and victors. Told through the true personal stories of four women who used their quick thinking and action to defend themselves in an attack, we hear their candid expressions of fear, anger and determination.

"...the best rape awareness/prevention video production I have seen. Its technical quality, fine editing and affirmation of the individual's power to control her life are outstanding."—Margaret Wyatt, Film/Video Librarian, San Francisco Public Library.

Awards/Screenings/Collections: National Women's Studies Association Conference; California State Conference of Rape Crisis Centers; National Conference Against Sexual Assault; Asian Sexual Assault Awareness Conference; San Francisco Public Library; Ganett Corporation; San Francisco Commission on the Status of Women; California State Auto Association; San Francisco State University.

VHS, color/so, 30m, \$75 Home Use, \$125 Others

## Blank, Les

### Dizzy Gillespie

DIZZY, Les Blank's earliest music film, focuses on the trumpet player himself, who, along with Charlie Parker, Thelonius Monk and others, sparked the change from Jazz into Bop in the '40's.

1964, VHS, b&w/so, 20m, \$34.95 Home Use, \$69.95 Others

## The Blues Accordin' to Lightnin' Hopkins and The Sun's Gonna Shine

In his own words and his "own" music, Lightnin' Hopkins reveals the inspiration for his blues. He sings, jives, ponders. He boogies at an outdoor barbecue and a black rodeo, and takes you with him on a homecoming visit to his boyhood home of Centerville, Texas.

The film reaches past the impish bluesman himself into the Blues itself, into the red-clay Texas, into hard times, into blackness, into the senses.

A lyrical companion piece to THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS... THE SUN'S GONNA SHINE recreates Lightnin' Hopkins' decision at the age of eight to stop chopping cotton and sing for his living. It includes a particularly fine version of "Trouble in Mind."

1968, VHS, color/so, 41m, \$49.95 Home Use, \$89.95 Others

### Spend It All

SPEND IT ALL is a "perceptive, lusty lyrical documentary of some true American originals—the bayou people in Cajun country."—*Times-Picayune*, New Orleans

The Cajuns of Southwest Louisiana still retain the language, camaraderie and old world spirit of their French-speaking Acadian ancestors. The film captures the intense bravado and vitality of their lives.

1971, VHS, color/so, 40m, \$49.95 Home Use, \$99.95 Others

### A Well Spent Life

A WELL SPENT LIFE looks into the thoughts and music of Mance Lipscomb, 75-year-old philosopher-songster. Centering

on Lipscomb--whom Blank described as "the closest thing to a Christ figure I have ever seen"—the film is also a revealing glimpse of a black farming community.

1971, VHS, color/so, 44m, \$49.95 Home Use, \$99.95 Others

### Dry Wood

1973, VHS, color/so, 37m, \$49.95 Home Use, \$99.95 Others

### Hot Pepper

DRY WOOD and HOT PEPPER form a fascinating two-part documentary on the life and music of the French-speaking blacks in southwest Louisiana's Cajun country.

"DRY WOOD features the music of 'Bois Sec' ('Dry Wood') Ardoin, his sons and Canray Fontenot. Theirs is an older, rural style of Cajun music which, in the film, weaves together incidents in the lives of the Fontenot and Ardoin families. The film's highlights include a rollicking country Mardi Gras, work in the rice fields, a 'Mens Only' supper, and a hog-butcher party that takes the hog from kill to sausage.

"HOT PEPPER plunges the viewer deep into the music of Clifton Chenier and its sources in the surroundings of rural and urban Louisiana. The great accordionist mixes rock and blues with his unique version of 'Zydeco' music, a pulsating combination of Cajun French and African undertones. In addition to scenes of Clifton belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank's most stunning photography!) and into the streets and homes of his people."—Michael Goodwin, *City Magazine*

1973, VHS, color/so, 54m, \$49.95 Home Use, \$99.95 Others



## Chulas Fronteras

CHULAS FRONTERAS, considered by Prof. Juan Rodriguez (and many others) as "absolutely the best Chicano documentary I have ever seen," provides a magnificent introduction to the most exciting Nortena musicians working today: Los Alegres de Teran, Lydia Mendoza, Flaco Jimenez and others. The music and spirit of the people is seen embodied in their strong family life and sheer enjoyment of domestic rituals. At the same time Blank does not overlook the hardships, in particular the Chicano experience of migrating from state to state with the seasons for work in the fields. He makes clear the role the music has in redeeming their lives by giving utterance to collective pain.

1976, VHS, color/so, 58m,  
\$49.95 Home Use, \$99.95  
Others

## Always for Pleasure

ALWAYS FOR PLEASURE is an intensive insider's look at Mardi Gras and the myriad musical traditions the annual celebration supports in New Orleans.

On one level, it's a fairly shabby Southern city with a touristy, almost tacky overlay. But beneath the overlay is something vital, something intimately acquainted with living and dying, that marketing cannot long disguise or distort. New Orleans has a gut-level mythic quality, a resonance unique among American cities. ALWAYS FOR PLEASURE amplifies that resonance.

1978, VHS, color/so, 58m,  
\$49.95 Home Use, \$99.95  
Others

## Del Mero Corazon

DEL MERO CORAZON is a lyrical journey through the heart of Chicano culture, as reflected in the love songs of the Tex-

Mex Nortena music tradition. Love songs are the poetry of daily life—a poetry of passion and death, hurt and humor, pleasures and torn dreams of desire. In the film, these songs travel from intimate family gatherings to community dance halls, from the borderlands to wherever La Raza works, lives, settles down. They are passed along, changed, and turned into new songs—always sung from the heart. Stars: Leon Garza, Chavela Ortiz, Brown Express, Little Joe and La Familia and more.

1979, VHS, color/so, 28m,  
\$44.95 Home Use \$89.95  
Others

## Garlic Is as Good as Ten Mothers

"Fight Mouthwash—Eat Garlic" is the call-to-arms of Les Blank's newest exploration of alternative American lifestyles. And why garlic—quite possibly the greatest culinary aid and natural cure-all known to mankind—should have gotten so much bad press in the first place is the curious (and distinctly political) paradox that Blank explores in his latest film...

"And what a film it is—Blank's best, I think. And it's absolutely obscene in its obsession with the growing and harvesting of garlic and the preparation, cooking and eating of garlic dishes—everything from whole suckling pigs to garlic soup...

"As in all of Blank's films, the people interviewed are beautiful, natural and full of zest for life. These garlic-lovers take great pride in their own identity, glorifying it in songs and dance and turning it into constant celebration..."—Rob Baker, *Soho Weekly News*

1980, VHS, color/so, 51m,  
\$49.95 Home Use, \$99.95  
Others

## Garlic Is as Good as Ten Mothers—Short Version

A shortened version of the original 51-minute film of the same title.

1980, VHS, color/so, 30m,  
\$44.95 Home Use, \$89.95  
Others

## Werner Herzog Eats His Shoe

In 1979, Les Blank took a brief detour from his filmic path through traditional American music to film German filmmaker Werner Herzog honoring a vow he claims he made to Errol Morris, a Berkeley student, that he (Herzog) would eat his shoe if Morris ever got off his butt and actually made one of the films he was forever talking about. Stung to action, Morris directed GATES OF HEAVEN, a highly acclaimed film about a pet cemetery—and Herzog, true to his word, returned to Berkeley to consume one of his desert boots in front of a large audience at the UC Theatre. The film reveals an obsessive, self-destructive, almost superhuman dimension to Herzog that illuminates many of his films; in addition it documents his strongly expressed belief that people must have "the guts" to attempt what they dream of. And Herzog adds comments on the value of cinema and the need for a "new grammar of images." Definitely the strangest of Blank's love letters to food, and a major addition to the small shelf of films on filmmaking.

1980, VHS, color/so, 20m,  
\$44.95 Home Use, \$89.95  
Others

## Burden of Dreams

BURDEN OF DREAMS is a chilling but finely balanced account of what might ordinarily be considered artistic folly: German filmmaker Werner

Herzog's obsession to complete the painfully plagued jungle shooting of FITZCARRALDO. Disaster after disaster befalls Herzog's tale of a penniless, opera-mad dreamer (Klaus Kinski) who risks everything to build a grand opera house in the jungle river port of Iquitos. Blank's film grows into a fascinating (and highly controversial) record of an obsessed genius and his battle to finish his project in the face of plane crashes, torrential rains, attacks by armed, hostile Indians, the loss of several leading actors, and the eruption of a full-fledged border war around him. The obvious irony running through BURDEN OF DREAMS is that creating the movie FITZCARRALDO proved just as dubious and perilous an enterprise as the one on which it was based.

"Remarkable...one of the most candid, most fascinating portraits ever made of a motion picture director at work... There's never been anything else like it."—Vincent Canby, *The New York Times*

1982, VHS, color/so, 94m,  
\$59.95 Home Use, \$119.95  
Others

## Sprout Wings and Fly

Produced and co-directed by Alice Gerrard and Cece Conway. Edited by Maureen Gosling.

"SPROUT WINGS AND FLY is a compassionate, life-affirming, altogether extraordinary document on old-timey Appalachian fiddler Tommy Jarrell. It's a fascinating film on the theme that art, music, dance, food and earthly pleasures help human beings live joyously in the face of certain death.

"Jarrell is a fabulous fiddler and ballad singer, and his music is the focus of the film, but Blank's camera and Mike Seeger's tape recorder capture much more than music... Most of all, they capture the sweet-



## Blank

ness and resilience of folkways where death is acknowledged—and held back for a time with shared celebration that may be lost forever to our cowardly Burger King culture.

"SPROUT WINGS AND FLY... offers fine old-timey music, crazy jive, a fascinating cast of backwoods characters—plus a compelling look at one of the central issues facing a civilization fast losing its sanest ways."—Michael Goodwin, *Berkeley Monthly*

1983, VHS, color/so, 30m, \$44.95 Home Use, \$89.95 Others

### In Heaven There Is No Beer?

See full description in the "New Film Section" of this volume.

1984, VHS, color/so, 51m, \$49.95 Home Use, \$99.95 Others

### Cigarette Blues

See full description in the "New Film Section" of this volume.

1985, VHS, color/so, 6m, \$29.95 Home Use, \$59.95 Others

### Gap-Toothed Women

See full description in the "New Film Section" of this volume.

1987, VHS, color/so, 31m, \$49.95 Home Use, \$99.95 Others

### Ziveli: Medicine for the Heart

See full description in the "New Film Section" of this volume.

1987, VHS, color/so, 51m, \$49.95 Home Use, \$99.95 Others

### In the Land of the Owl Turds

See full description in the "New Film Section" of this volume.

VHS, color/so, 30m, \$49.95 Home Use, \$99.95 Others

### Stoney Knows How

See full description in the "New Film Section" of this volume.

VHS, color/so, 26m, \$44.95 Home Use, \$89.95 Others

### Six Short Films of Les Blank:

#### Cigarette Blues

A microcosmic Les Blank film in which Oakland bluesman Sonny Rhodes simultaneously addresses three of the filmmaker's longstanding obsessions: death, cigarette smoking and the nature of the blues.

1985, color/so, 6m

#### Chicken Real

Blank brought all his skill to bear on this documentary for an automated chicken-growing operation that produces 15 million chickens a year. It may be his funniest film—surreal images abound. With music soundtrack recorded live in the Blue Ridge Mountains of North Carolina.

1970, color/so, 23m

#### The Sun's Gonna Shine

See description under BLUES ACCORDIN' TO LIGHTNIN' HOPKINS.

1969, color/so, 10m

#### God Respects Us When We Work, but Loves Us When We Dance

"An original rock music score accentuates this film panorama of the action and more medita-

tive moments occurring at Los Angeles' memorable 1967 Easter Sunday Love-In. Earmarks of the alternative abound."—*Landers Review*

1968, color/so, 20m

### Dizzy Gillespie

DIZZY, Les Blank's earliest music film, focuses on the trumpet player himself, who, along with Charlie Parker, Thelonius Monk and others, sparked the change from Jazz into Bop in the '40's.

1964, b&w/so, 20m

### Running Around Like a Chicken with Its Head Cut Off

Les Blank's first student film, starring Les Blank, Gail Blank and Pieter Van Deusen. With homage to Ingmar Bergman's SEVENTH SEAL, the film that inspired Blank to become a filmmaker.

1960, b&w/so, 4m

Package: 1960-1985, VHS, b&w/color/so, 83m, \$59.95 Home Use, \$119.95 Others

### The Best of Les Blank: the Finest Musical Moments from the Films of Les Blank

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS; GOD RESPECTS US WHEN WE WORK, BUT LOVES US WHEN WE DANCE; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; DEL MERO CO-RAZON; GARLIC IS AS GOOD AS TEN MOTHERS; BURDEN OF DREAMS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN. These selections are listed in chrono-

logical order and arranged differently on tape. Nothing repeated from BLANK BUFFET.

Prize-winning independent filmmaker Les Blank documents "true American originals," often by focusing on their music. In 20 years of cinema, Blank has recorded everyone from Dizzy Gillespie to Huey Lewis and the News. His emphasis, however, has been on the folk cultures on the periphery of American society, where music is a "natural, unfiltered reflection of people's lives and values, as well as something that fills them with delight" (Janet Maslin, *New York Times*). From the blues of Lightnin' Hopkins and Mance Lipscomb to the love songs of the Nortena tradition of the Texas-Mexico border, to the polka halls of the Midwest, Blank's camera records more than music. As Roger Green-spun notes in the *New York Times*, "There is more art, more truth, more beauty, and more musicianship in THE BLUES ACCORDING TO LIGHTNIN' HOPKINS than in any music film I've seen."

Package: 1967-1987, VHS, color/so, 94m, \$49.95 Home Use, \$99.95 Others

### A Blank Buffet: Highlights from the Films of Les Blank

Best music, food, and people scenes from 13 films. Nothing repeated from the BEST OF LES BLANK.

Selections from: THE BLUES ACCORDIN' TO LIGHTNIN' HOPKINS; SPEND IT ALL; A WELL-SPENT LIFE; DRY WOOD; HOT PEPPER; CHULAS FRONTERAS; ALWAYS FOR PLEASURE; GARLIC IS AS GOOD AS TEN MOTHERS; BURDEN OF DREAMS; SPROUT WINGS AND FLY; IN HEAVEN THERE IS NO BEER?; BURDEN OF DREAMS; ZIVELI: MEDICINE FOR THE HEART; GAP-TOOTHED WOMEN.



Les Blank is a prize-winning independent filmmaker, best known for a series of poetic films that led Time magazine critic Jay Cocks to write, "I can't believe that anyone interested in movies or America... could watch Blank's work without feeling they'd been granted a casual soft-spoken revelation." His early independent films began a series of intimate glimpses into the lives and music of people on the periphery of American society—a series that grew to include Louisiana rural French musicians, Chicanos, New Orleans blacks, Bay Area garlic fanatics, German filmmaker Werner Herzog, Appalachian fiddlers, Polish-American polka dancers, popular rock and roll, Serbian-American music and religion, and gap-toothed women. As John Rockwell, writing in the *New York Times*, adds, "Blank is a documentarian of folk cultures who transforms anthropology into art."

**Package:** 1967-1987, VHS, color/so, 60m, \$39.95 Home Use, \$79.95 Others

## Block, Beth

### The Art of Survival

THE ART OF SURVIVAL is a documentary film about Target: L.A., an anti-nuclear arts festival which was held in downtown Los Angeles in 1982. The event drew over 5000 people to a multi-level parking structure on a sizzling August weekend to see performances, installations, games of nuclear chance, dance and music. The focus of the film is on the logistical problems encountered by the artists' co-ordinating committee, as well as on the hundreds of art works which were created especially for this event. Features performance artists Cheri Gaulke, The Waitresses, Mother Art, and the Chambers Brothers Band.

1985, VHS, color/so, 30m, \$20

## Breer, Robert

### Films on Tape:

Breer received the Film Culture Award in 1972. He also received grants from the NEA, NEH, AFI and the Guggenheim. Recipient of the American Film Institute's "Maya Deren" award for Independent Film and Video Artists, 1987.

"Tempered in the crucible of modernism, his spare, kinetic style is a tough-minded alloy of European elegance and nuts-and-bolts American ingenuity... Breerworld is homey but tumultuous, filled with sudden shifts in scale or color, flash frame jolts, and a steady back beat of good-natured apocalypse... On the surface they celebrate the confusion of daily life and the often violent discontinuities of ordinary perception. There's an infectious anarchy at work here, but at heart Breer is a formalist for whom art gives shape to chaos."—J. Hoberman, *American Film*

See Canyon Catalog #6 for full descriptions of each title.

### Recreation

1956, color/so, 1.5m

### A Man and His Dog Out for Air

1957, b&w/so, 3m

### 69

1968, color/so, 5m

### Fuji

1974, color/so, 8.5m

### LMNO

1978, color/so, 9.5m

### T.Z.

1979, color/so, 8.5m

## Swiss Army Knife with Rats and Pidgeons

1981, color/so, 6m

### Trial Balloons

1982, color/so, 5.5m

**Package:** 1956-1982, b&w/color/so, 48m, \$50

## Child, Abigail

### Prefaces/Mutiny/Covert Action

Three films from the ongoing series IS THIS WHAT YOU WERE BORN FOR?

"Child's concerns are topical and political, but crucially, her title is in the interrogative. Her questioning ranges from sexual politics to the politics of representation, and rather than providing answers, her densely worked image and sound tracks

open up possibilities. Collaging found footage and her own images, existing and original sound, she undermines the authority of the past (as attributed to photographs and texts), and the 'inevitability' of the future (as mapped out by social convention). While Child's film titles alludes to detective serials, spy and adventure stories, and her concerns with narrative structure, her films complexly examine everyday actions, perhaps suggesting that this is the terrain for strategies and struggles to keep open the question "Is This What You Were Born For?"—Kathy Geritz, *Pacific Film Archive*

1981-1984, VHS, b&w/color/so, 30m, \$30 Home Use, \$60 Others

### Perils/Mayhem

Two films from the ongoing series IS THIS WHAT YOU



Anonymous couple (top) and Diane Torr (bottom) from *Mayhem* by Abigail Child



## Child

WERE BORN FOR?, a seven part sound film which investigates power and gender relations, locating our bodies in the social landscape through multi-layered analysis of movement and rhythm.

PERILS (Part 5) is an homage to silent films: the clash of ambiguous innocence and unsophisticated villainy. The work recreates Theatre, dramatizing the postures of melodrama to confront and question our ideas of romance.

MAYHEM (Part 6) homages Film Noir, soap opera thrillers and Mexican comic books generating the action. The film links the screen, the bedroom and the streets to generate a mosaic of the way modern culture sends mixed signals about sexuality to men and women.

1985-1987, VHS, b&w/so, 30m, \$30 Home Use, \$60 Others

## Cohen, Karl

### Three Films By Karl Cohen:

#### Adios America

A study of retired Americans living in Oaxaca, Mexico (my parents and their circle of friends). It studies their joys, fears, paranoias, and daily life in a series of fast-paced segments.

1977, color/so, 23m

#### Sidereal Passage

Journey into the beyond in this simple reel of the music and effects used in FLIGHT TO THE FUTURE, a live show performed with George Mundy on his 21-string electric guitar in '77 and '78. The journey takes you through a black hole in space, into a fiery world, through a cosmic void, into stellar seas, and finally to a crystal city.

1977, color/so, 6m

## Speak Up, Uncle Sam Is Hard of Hearing

Motivate your audience to become more active in the anti-nuke movement with these short messages. The 3 messages tell people what they can do to help end the arms race. The images include demonstration footage from the Livermore Blockade, Peace Walk, Rock Against Reagan, Jobs, Peace & Freedom, and other events plus unusual license tags, bumper stickers, a store with a banner asking people to write their elected representatives, etc. These are the kinds of Public Service Announcements we can hope TV will have the guts to run someday, ones that encourage everyone to actually work towards ending the arms race.

Film is in 3 parts: "Speak Up," 3 min.; "Newsbreak," 30 sec.; and "Get Involved," 1 min.

1984, color/so, 5m

Package: 1977-1984, VHS, color/so, 34m, \$30

## Conner, Bruce

### Bruce Conner Films I: Ten Second Film

1965, b&w/si, 10sec.

#### Permian Strata

1969, b&w/so, 4m

#### Mongoloid

1978, b&w/so, 4m

#### America Is Waiting

1982, b&w/so, 3.5m

#### A Movie

1958, b&w/so, 12m

Five short films representing the best of the collage films by Bruce Conner:

TEN SECOND FILM is exactly that long. Intended as a silent commercial for the New York Film Festival. Absurd and threatening images accompany the music of Robert Zimmerman in PERMIAN STRATA (1969), MONGOLOID (1979) is a satirical view of the modern American male and AMERICA IS WAITING (1981) reveals the implications suggested by the music of David Byrne and Brian Eno.

A MOVIE is Conners' first film, created in 1958 using only found footage. It is a landmark of independent film. One begins by laughing at the juxtaposition of cowboys and indians, elephants and tanks but soon the metaphor becomes serious, as we realize we are witnessing the apocalypse.

Conner received the 1988 Maya Deren Award in Film from the American Film Institute.

See Canyon Cinema Catalog #6 for further descriptions of each title.

Package: 1958-1980, VHS, b&w/so, 24m, \$100 Home Use, \$400 Others

### Bruce Conner Films II: Breakaway

1966, b&w/so, 5m

#### Vivian

1964, b&w/so, 3m

#### The White Rose

1967, b&w/so, 7m

#### Marilyn Times Five

1968-1973, b&w/so, 13m

Three short films made by Bruce Conner at the camera in the 1960's:

BREAKAWAY song and dance by Toni Basil (Antonia Christina Basilotta) viewed twice (once

forward, once backward). VIVIAN is Vivian Kurz seen as a modern version of Mona Lisa caught in a one-man show of artwork by Conner: canvases that say "Do Not Touch" and Vivian in a glass case with marbles. THE WHITE ROSE is a document of the removal of an immense painting from the studio of Jay De Feo in San Francisco in 1967. A moving camera and marvels of editing.

The fourth portrait is MARILYN TIMES FIVE with Arline Hunter in footage of a "girlie movie" many times alleged to be by Marilyn Monroe. The voice of Marilyn sings the same song five times as the pale image of the naked ritual repeats again and again. The viewer completes the equation: MX5.

See Canyon Cinema Catalog #6 for further descriptions for each title listed above.

Package: 1964-1973, VHS, b&w/so, 29m, \$100 Home Use, \$400 Others

\*Note: These two packages of video cassette tapes are available on Beta format for one-half of the price listed above.

## Darbonne, Rodger

### Woebeguf

A film by Rodger Darbonne featuring the cast from Moab, Utah, Community Theatre, 1977. Before PLATOON, FULL METAL JACKET, even before APOCALYPSE NOW, there was WOEBEGUF! Written in 1972, this satire observes pre-Watergate duplicity when dedicated army Colonel Tom Woebeguf leads a 1969 secret presidential mission into Viet Nam. His platoon of draft resisters and girl friends from hippiedom seek to give peace a chance as a military weapon. Modeled in spirit on Michael Verhoeven's low-budget 1969 feature "O.K."



that upset the Berlin Film Festival, using a bucolic cartoon motif and Brechtian "let's pretend" perspective to pinpoint an incident of reality on screen.

1977, VHS, color/so, 33m, \$69.95 Home Use, \$199 Others

## DeWitt, Tom

### Cathode Ray Theatre

Video illusions created with experimental technology, this collection includes synthesized visual music and a unique form of "mime de style." The pantomime combines synthetic sets with the live performance of DeWitt in his mime persona, Zierot le Fou. One technique explored at length is video tape-head delay. Both picture and sound are echoed through multiple generations. This allows the mime to interact with an earlier recording of his own movement. In the visual music pieces this rhythmic repetition produces minimalist structures suggestive of Steve Reich and Phil Glass. The 1974 date of creation places PHILHARMONIA, one of the included works, at the origin of this now recognized musical style.

Produced at WNET (The TV Lab), Syracuse University (Synapse), and SUNY/Albany (The Electronic Music Studio). Broadcast by PBS in 1975 and 1976.

Awards: First Prize, ReFocus 75; Computer Arts Festival, CUNY, 1974; Computer Arts Exhibition, Tokyo, 1976; Computing in Arts and Humanities, NYU, 1977.

1975, VHS, color/so, 30m, \$50 Home Use, \$100 Others

### VTR/CRT

This program is a collection of comic pantomime skits with high tech tricks. MULTIPLE IDENTITY MARATHON, for example, was realized by match-processing images of mime

performance to a caustic verbal attack on charitable telethons. The voices-over of Proctor and Bergman appeal for contributions while we see victims of "multiple identity" parade on the TV screen. Another skit, JUST A DAY IN THE LIFE OF... captures the routine of a 9 to 5 institutional drone. Based on the stage performance of the Denver-based mime Mike Berg, this video realization uses synthetic sets and props that graphically match the mime's environment. Finally, an excerpt from GULLIBLE'S TRAVELS (1972) satirizes television hype with a viperous bite.

Produced at WNET (TV Lab), Syracuse University (Synapse), SUNY/Albany (Electronic Music Studio and Educational Communications Center), and Northern Michigan University.

Award: Second Ithaca Video Festival, 1976

1976, VHS, color/so, 30m, \$50 Home Use, \$100 Others

### This is TV—America

Combining verite interviews, off-air footage and a Monty Pythonesque performance by the Air Farce players, this is a Docu-satire. News programs, commercials, soap operas, sports and game shows are presented as a deconstructivist video collage. Pantomime, stand-up comedy, and animation are used for the satire. The off-air clips, some dating back to 1974, seem frighteningly current. A concluding commentary by Nicholas Johnson hints at how to talk back to your television set.

Produced through the New York State Council on the Arts facilities at Syracuse University (Synapse) and WNET (The TV Lab). Collaborators included Ralph Arlyck and Vibeke Sorenson.

Exhibited: Input 80 (Corp. of Public Broadcasting); Global

Village Documentary Festival (1979); Hometown USA Festival (National Federation of Local Cable Programmers).

1979, VHS, color/so, 30m, \$40 Home Use, \$80 Others

### My Mime

A survey of the artist's work in pantomime as captured on film and video using experimental technologies. Here the illusions are as much a product of the recording media as they are "mime de style." WALKING DOWN STAIRS uses an electronic waveform that looks like an escalator. In BALLOON-ATICS the lighter-than-air balloon is filled with electrons instead of helium. This proves that there is no gravity in a CRT. This program concludes with a demonstration of Pantomation, a machine-vision computer explicitly designed to integrate mime and dance with video and computer graphics.

Produced at Rensselaer Polytechnic Institute (Video Synthesis Lab), WNET (TV Lab), Syracuse University (Synapse), and MRC Films (New York City)

Award: CAPS Video Festival, 1980.

1980, VHS, color/so, 30m, \$40 Home Use, \$80 Others

### Collaborative Works:

All music composed by Vibeke Sorenson.

Made with Vibeke Sorenson (TV):

Dancing On Lakes Unknown (1980), 6m—Impressionist visual music. Calypso Cameo (1983), 2m—Dynamic symmetry of Pythagorean geometry.

Made with Vibeke Sorenson and Dean Winkler (WTV):

Aquarelles (1980), 7m—Electronic watercolors. Koan (1981), 3m—Simulated matte knife painting. Tempest (1981), 4m—The eye of a storm. Voyage

(1981), 8m—A trip inward and outward.

Awards and Exhibitions: Video Shorts, Seattle; SIGGRAPH 83 Film Night; Atlanta Film and Video Festival, 1980; Video Shorts II; Infinity Forum, 1981; Grand Prize at the First International Visual Music Festival, UCLA, 1982; SIGGRAPH Art Show, 1982.

Package: 1980-1983, VHS, color/so, 30m, \$60 Home Use, \$120 Others

### Three Film Poems:

#### AtmosFear

The city scene, seen and unseen, real and abstract. The fact without the figure without the fact.

Awards: Zellerbach Award for Film as Art, San Francisco International Film Festival, 1966.

1966, color/so, 6m

#### The Leap

The existential jump from chaos to identity through a release of inner energy.

Awards: San Francisco International Film Festival, Gund Award for short film, 1969.

1969, color/so, 8m

#### Fall

An iconic retelling of the myth of Icarus that equates the sun-crazed Cretian youth with our own fly-boys carrying the power of the sun in their plane bomb bays.

Award: First Prize, Independent Filmmakers' Competition, 1971.

1971, color/so, 16m

Package: 1966-1971, VHS, color/b&w/so, 30m, \$60 Home Use, \$120 Others



## Export

### Export, Valie

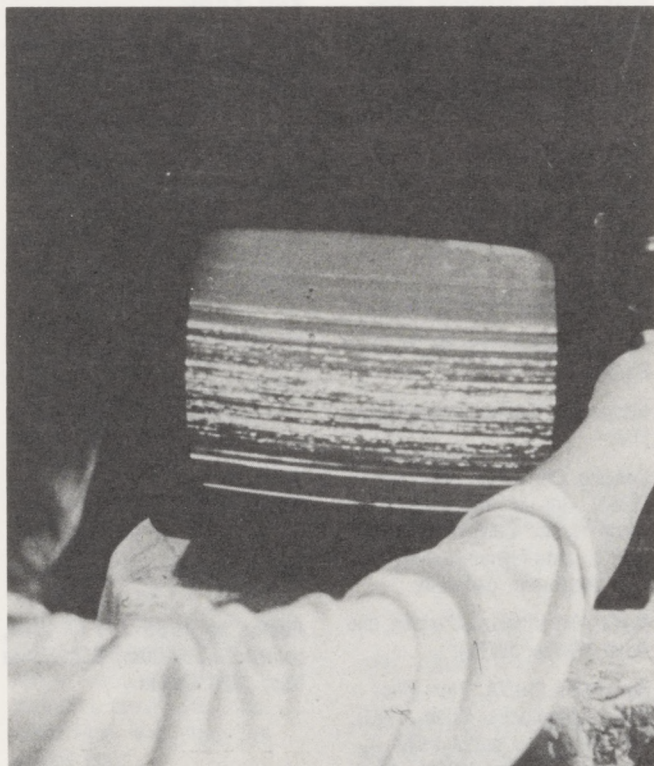
#### Lust

Part of the "Seven Women, Seven Sins" series of tapes produced by German Television. Station ZDF asked seven women directors from around the world the question: "What constitutes a deadly sin in this day and age?"

"In LUST, the artificiality of logo culture has been reduced to a music video stressing the hysterical search for sensual surfaces. Sensual, sinuous labels codify the objects, and detach, like loose decals, to drift insidiously through codified space. They are the dialogue of a culture, a language in which individuals are linked through signs that exist outside themselves. And the separation by its nature subverts intimacy. So sexuality becomes both perverse and pervasive..."

"LUST deals with simulated, imitated experience, different from direct confrontation. The confusion of who we are results from the manipulation of identity. The conscious and unconscious disintegrate. The 'body builder' meta hero transforms into a sanitized, limp version of undimensional masculinity. All that prevails as reality is polluted by the degeneration of consciousness. The resulting subconscious is sublimated into an imprisoned, suffocated dialectic based on political economy. The symbolization of reality by symbol becomes increasingly removed from its origin. Export emphasizes the diabolical dialectic and poses it as an immoral violation, a dry penetration which results in a displaced numbing..."—Lynn Hershman

1986, VHS, color/so, 15m, \$25 Home Use, \$50 Others



Who Do You Think You Are? by Mary Filippo

### Filippo, Mary

#### Two Films By Mary Filippo:

##### Who Do You Think You Are?

Produced in part with funds from the Jerome Foundation.

"Filippo herself plays a woman addicted to smoking, who feels guilty for making a movie on that seemingly slight subject when there's a war going on baby...she thinks she'd better concoct works 'that'll change the world'...WHO DO YOU THINK YOU ARE? vacillates between a moralizing impulse and a mocking self righteousness... Throughout there's an acknowledgement of the pressure sources..."—Katherine Dieckmann, *Village Voice*

"The real hero of WHO DO YOU THINK YOU ARE is the viewer, who is neither demoralized by the futility portrayed nor moralized by a pre-packaged message of salvation."—Parabola Arts Foundation

Awards: Black Maria Film Festival; Atlanta Film Festival, 1988.

1987, b&w/so, 10m

##### Peace O' Mind

PEACE O' MIND is about being "safe at home" and isolated there. This film is made of small fragments, many were optically printed from various educational and instructional films from the forties and fifties. The form of the film is circular, and repeating, to suggest a kind of mental entrapment as well as a physical one.

"PEACE O' MIND is a pun on Filippo's desire to give us both a piece of her thought, and a plea for peace both global and personal..."—Katherine Dieckmann, *Village Voice*

1983, b&w/so, 8.5m

Package: 1983-1987, VHS, b&w/so, 19m, \$35 Home Use, \$75 Others

### Fulton, Robert E.

#### Street Film Part IV

"STREET FILM PART IV is an odyssey. In its search for the greater meaning of things, the camera portrays (rather than reports) essential human handiwork. Corn is pressed from the cobb by worn thumbs, practiced hands spin twine. Doors open. Cattle are branded. A small sparkling plane takes us through the clouds and into the mountains. Everything and nothing is within our grasp. Simple acts are either full of meaning or devoid of meaning. The longest scene in this rarefied look at simple pastimes is of a native woman patting and baking tortillas."—Barbara Kossy

VHS, color/b&w/so, 30m, \$30

#### Portrait of Bob Fulton French Edition

"French TV hands the camera to the artist to create his own portrait in three parts. The beginning is a sandy, beachy study of Mary Beth Fulton, the artist's wife, graced with stark nudes, rolling surf, and double exposed profiles. In the second part Fulton is interviewed. He speaks in English while being translated into French. The black space behind him becomes the palette for more superimpositions, primarily taken from the 'Street Film' series. It's a thrill to hear Fulton say, 'Black and white generates for me the movie. Color for me has too much information; it makes my eye look at things I have no interest to see. Whereas black can obliterate. The black can erase. In the black one can disappear,' and '...about the becoming nothing, in order to see. Otherwise you are just seeing your own anthropology,'



and hear the French translation, and listen to the soundtrack, all at the same time. In the third section the colors black and red star in some sequences, surrounded by a more subdued color and crackling superimpositions."—Barbara Kossy

1979, VHS, color/b&w/so, 35m, \$35

### Aleph

"Omniscient perspectives shoot vibratory gleams through human projectors statically displaced across the seen. Superimpositions at fever pitch falling apart and compressing into new molecular lattices. Peripheral fantasies imagine forth collusioned destinies. A yin/yang interchange makes light's transparency into density, while the darkness metamorphoses into thin lucidity. Hands in peristaltic motion grasp and release, conjuring interstitial embroideries. Landscapes yield their own maps in topographical patterns.

"In ALEPH, Fulton has committed to a single projector modality and achieved a focus which permits exegesis of unlimited interpretation.... The perceiver's REM synchronizes with frame flow in a conflict-integrating rhythm. New spiralling links are forged from points plotted, then abandoned, then reconnected across the hierarchies.

"The temporal corollary of this gap-bridging strategy makes the film a summation of the history of cinema, a theater for the screening of all potential films, both made and unmade."—Christine Tamblyn

1982, VHS, b&w/si, 17.5m, \$20

### Wilderness: A Country in the Mind

Directed and filmed by Robert Fulton. Produced by the Wilderness Society. Music by Timothy Marquand. Dedicated to Ansel Adams.

Nature is our common impersonal and biological ancestor. Its history is now an open book of essences which we have largely, through the intervention of the industrial state, forgotten how to read.

This film is a return to immanence, a restorative immersion, and does what film is best at: inducing a mood of informative ecstasy.

"...with nature, the highest 'technique' is an invisible technique, a highly complex process that appears in its final rendering as being supremely simple and harmonious."—Charles Bolte

"While watching Fulton's WILDERNESS ...my heart sang, soul cried and spirit flew with pride in realizing the perseverant and impeccable resource fullness of the human spirit in reminding me of an aspect of my nature which I had denied."—Terry Toole

"...The aerial sequences are wonderful... there is a tremendous feeling of life in the flow of water and clouds... magnificent and marvelously planned.... I like the rapid juxtapositions of details."—Ansel Adams

1984, VHS, color/so, 20m, \$20

### Running Shadow Part One

"In RUNNING SHADOW PART ONE Fulton's camera is like an alien light-sensor taking a 20 minute plunge to earth to investigate places where earth, air and water meet. We see rushing streams, crashing waves, butterfly flutters and waves of amber grain, all caressed by flashing sunlight.

"Describing arcs and rotations the camera is in constant motion. The screen is filled to overflowing with rapid frames and superimpositions. The sound track, roaring like a

thunderstorm at ground zero is made from sometimes altered natural sounds and is punctuated by bird and insect sounds.

"Seeing RUNNING SHADOWS PART ONE is like soaking in a hot tub and then jumping into an ice cold pool."—Barbara Kossy

1987, VHS, color/so, 20m, \$30

### Running Shadow Part Two

"In RUNNING SHADOW PART TWO Fulton has become the Almighty's cinematographer. It glows with intimacy. The love of the earth is fused with the love of humankind. The people of the Carribean and the natives of Peru are shown performing everyday acts charged with meaning by the camera's clarity and slow motion.

"The camera continues its rotations and arcs (defined by Fulton's arm length), in consort with turning cartwheels and rolling barrel hoops. We learn that a straight line cannot be created on the surface of a sphere. The camera is free of gravitational constraints allowing the sea to become the sky as a quavering orange sun lowers itself into the sky."—Barbara Kossy

1987, VHS, color/so, 20m, \$30

### Gaikowski, Richard Festival of Bards

This film features America's leading poets and bright new talent filmed on location during a live performance in the outdoor Greek Theatre, Berkeley, California: Allen Ginsberg, Robert Bly, Jessica Hagedorn, Alta, Lewis McAdams, Jana Harris, and David Harrison.

1978, VHS, color/so, 55m, \$125

### Musical Wood, Steel & Glass

Produced and directed by Richard Gaikowski.

A broadcast quality video featuring Cris Forster, composer, musician, and inventor.

Forster was the performer and curator for the Harry Partch Foundation, San Diego State University, 1976-1980, where he repaired and rebuilt virtually all of the Partch instruments.

Forster performs on the Chrysalis and the Harmonic/Melodic Canon, which he built, two selections from his compositions based on Walt Whitman's "Songs of Myself."

Heidi Forster performs on the Glassdance, an instrument Cris built using 48 finely tuned crystals.

Forster is shown building the Bass Marimba, and discusses his compositions, his instruments, and his musical philosophy.

VHS, color/so, 27m, \$85

### Goldsmith, Silvianna

#### Lil Picard, Art is a Party

"Delightfully funny picture of Lil's 75th birthday party. All the 'art world' is there. As the evening (and the film) go on, it gets faster and drunker."—Martha Edelheit, *Womenartist News*

Shown: Berlin Arsenal, 1978; Brooklyn Museum, Year of the Woman, 1977.

1975, VHS, color/so, 10m, \$35

### Mexico

Mexico revisited, seen in short takes, from the point of view of the women.



## Goldsmith

Shown: Anthology Film Archives, 1978

1975, VHS, color/so, 10m, \$35

### Nightclub, Memories of Havana in Queens

Three Latin Dancers in a nightclub in Queens make up, and do a samba, a merengue and an afro-cuban dance. Filmed both tongue-in cheek with humor and satire at the kitsch aspects, and also seriously as a tribute to the culture's ancient sensuality.

"Another art form (dance) was displayed in Silvianna Goldsmith's witty NIGHTCLUB."—Daryl Chin, *Soho News*

Shown: Second International Festival of Women's Films, 1977; International Festival of Women, Copenhagen, 1980.

1975, VHS, color/so, 6m, \$35

### Orpheus Underground

Orpheus was shot in New York City using backgrounds such as Coney Island and the Lower East Side for the Underworld. Influences include Fellini's SATYRICON, and Cocteau's BLOOD OF A POET, Jack Smith, and a residue of the political climate of the late '60s and early '70s.

"Silvianna Goldsmith's beautiful and romantic ORPHEUS UNDERGROUND...depicts rape from a woman's angle of vision... renders female orgasm as a bursting forth of pomegranate seeds...."—Maryse Holder, *Changes and Off Our Backs*

"Silvianna's film ORPHEUS reconciles the surrealist visionary quest of a Bunuel with the cinematic optique of a Cocteau in her rendition of the artist's interior voyage to the unconscious.... Silvianna...constantly addresses the inner eye of the viewer by transforming that

reality through the visionary process of the symbolic imagination. Silvianna's 'trip' is a Jungian rite of passage."—Gloria Orenstein

"Silvianna's film ORPHEUS is an epic work of great energy... while it is similar to some of Jack Smith's films, it is essentially an original piece of cinema... the 'blood' is Silvianna's own."—Howard Guttenplan

Shown: Musidora, First Festival International Films de Femmes, 1974; Millennium, 1975; Artists' Space, 1974.

1975, VHS, color/so, 40m, \$35

### Lil Picard

Lil Picard, the colorful, outrageous art world personality, performance and collage artist, and critic, tells her story, from Belle Epoque Belle, to Berlin Twenties Cabaret dancer, thirties journalist and refugee from Hitler's Germany, to her long involvement with the art world and its artists. Lil's story, which she tells with Rousseau-like honesty, reflects the history of the times.

"Silvianna Goldsmith's LIL PICARD is extraordinary for two reasons. First, because the subject lets herself be recorded stating the most candid account of her exciting and long life. She states that she had a forest of penises to choose from.... These and other truly candid revelations are an eye opener. Second, the picture is a first class work of historical journalism, showing the life and career of one of this country's most interesting woman artists and journalists in a true and open portrayal. Lil's life from childhood to senior citizenship was a tour through great events."—Charles I. Levine

Shown: Anthology Film Archives, 1981; accepted, Jewish Film Festival, Paris, 1986.

1981, VHS, color/so, 30m, \$35

### Special Packages:

#### Mexico/Lil Picard, Art is a Party/Memories of Havana in Queens

Please see above descriptions. All films are contained on the same tape.

Package: 1973-1975, VHS, color/so, 36m, \$50

#### Orpheus Underground & The Transformation of Persephone

See above description for ORPHEUS UNDERGROUND. Both of these films are contained on the same tape.

#### The Transformation Of Persephone

A flashback by Queen Persephone, as she recalls her abduction, resistance, surrender, passion, orgasm, and transformation, a parallel to the sexual history of women.

"Magical transformation, bold, appealing, greatly in the manner of Jean Cocteau..."—Roger Greenspun, *The New York Times*

Shown: N.Y. Cultural Center, "Women Choose Women," 1973.

Package: 1973-1975, VHS, color/so, 41m, \$50

### Greenfield, Amy

#### Dervish 2

Directed, choreographed, and performed by Amy Greenfield. Camera: Wilson Barber. Switching: Tony Grante. Colorization: Pee Bode.

One of the first creative videodance tapes made. The Museum of Modern Art says of Greenfield that she "...developed a new genre of videodance, choreographing movement for the area framed by the video camera and the television screen."

"For twenty minutes we watch Greenfield, wrapped in a white sheet, simply spin. The ceaseless repetition makes us lose our sense of time and gives the dynamic movement an object-like permanence. And yet, the actual physicality of her body also seems to dissolve. Subtle superimpositions of alternate camera views create delicate image transparencies while the whippings of the sheet across the monitor screen emit luminous stroboscopic flickerings. Rhythmic ambient sounds of shuffling and breathing reinforce the hypnotic effects of optical repetition."—Richard Lorber, *Arts in Society*

"A range of dance extraordinary in its closeness and fragility."—*Arts Canada*

Awards: First International Women's Video Festival, Toronto, Canada; Video Roma, Italy. Part of the collection of Lincoln Center Dance Collection and Anthology Film Archives Video Collection.

1972, VHS, color/so, 18m, \$50  
Home Use, \$150 Others

#### Dialogue for Cameraman and Dancer

Directed, edited, choreographed, and "dancer": Amy Greenfield. Camera and "cameraman", Willson Barber.

A pioneering videodance tape, for its camera movement and its editing which in the latter part presages music videos. This tape also summons up the ideals of freedom and openness of the nude body and naked personality, the good and bad trips, the music (Joplin and The Who) of the 60's.

"This tape involves a dual process, as cameraman and dancer rediscover the roots of human motion in their own lives... The camera circles, follows, inverts, sometimes echos, sometimes seems to hurl Greenfield across the



landscape...fully entering into the kinetic energy which surrounds her nude body... Greenfield and the cameraman, Willson Barber, speak to each other on the soundtrack, discussing their experiences and feelings about movement, especially falling—one extended sequence of which reminds this writer of the diving sequence in Leni Reifenstahl's *OLYMPIA*... The soundtrack... of popular music is opposed by the sound of Greenfield's breathing, buzz of planes, screams, and other noises usually deleted from more conventional dance tape."—Robert A. Haller, *Film Library Quarterly*

1972-1974, VHS, color/so, 25m, \$60 Home Use, \$175 Others

### Videotape for a Woman and a Man

Directed, choreographed, and edited by Amy Greenfield. Cameras: Hilary Harris, Patricia Saunders. Performers: Ben Dolphin, Amy Greenfield. Music: Gordon Mumma, J. S. Bach.

"Among film and video artists, Amy Greenfield holds a special place in today's avant-garde. Greenfield, an active exponent of experimental cinema dance, was honored by a full Cineprobe evening at New York's Museum of Modern Art.

"VIDEOTAPE FOR A WOMAN AND A MAN, shown at MOMA, is an absorbing and disturbing inquiry into male-female relationships. Photographed in black and white and color, and performed in the nude by Greenfield and dancer Ben Dolphin, it relentlessly examines the possible physical and emotional encounters between a man and a woman. The vulnerability of nakedness makes these encounters not only a study in exposure but a turbulent drama in which two human

beings confront each other and begin a ritual of mutual and self discovery.

"While the erotic implications are a constant, the work skillfully skirts the pornographic through the single-mindedness with which the protagonists objectify (by word and action) their encounters.

"It is the immediacy of the unforeseen that lends the film its emotional thrust as the unadorned, unimpeded, and unrestricted male and female bodies enter into a sensual struggle for self-recognition."—John Gruen, *Dancemagazine*

1978, VHS, color/b&w/so, 34m, \$70 Home Use, \$200 Others

### Hammer, Barbara Optic Nerve

Sound score by Helen Thorington.

"Barbara Hammer's *OPTIC NERVE* is a powerful personal reflection on family and aging. Hammer employs filmed footage which, through optical printing and editing, is layered and manipulated to create a compelling meditation on her visit to her grandmother in a nursing home. The sense of sight becomes a constantly evolving process of reseeing images retrieved from the past and fused into the eternal present of the projected image. Hammer has lent a new voice to the long tradition of personal meditation in the avant-garde of the American independent cinema."—John Hanhardt, 1987 Biennial Exhibition Catalogue, Whitney Museum of American Art, New York.

Awards and screenings: Whitney Museum of American Art Biennial, 1987; Ann Arbor Film Festival, First Prize; Experimental Film Coalition Film Festival, Third Prize; Festival des Femmes, Creteil, France.

1985, VHS, color/b&w/so, 16m, \$30 Home Use, \$60 Others



Dialogue for Cameraman and Dancer by Amy Greenfield



Videotape for a Woman and a Man by Amy Greenfield



## Hammer

### Place Mattes

Sound score by Terry Setter.

Traveling matte's of the artist's torso, limbs, and extremities in Puget Sound, Yosemite and the Yucatan. Her attempt to "touch" nature is removed and blocked between figure and ground set-ups by the optical printer's flatness of planes.

As the figure and ground are presented as two planal relationships, flattened and made two dimensional through optical printing, so the artist (figure) is unable to touch the natural environment (ground) in Puget Sound, Yosemite and the Yucatan, yet finally comes to rest in the interior space of a restaurant.

1987, VHS, b&w/color/so, 8m, \$30 Home Use, \$50 Others

### Wouldn't You Like to Meet Your Neighbor?, A New York Subway Tape

A series of interviews with New York City subway riders asking them if they talk to other passengers, what they are reading, and attempting to get strangers to talk to one another. Performed in a video installation in the subway as part of Art In The Subway sponsored by Metropolitan Transit Authority and Franklin Furnace.

Selected for 1988-1989 CAGE exhibition, Ohio.

1985, 3/4 inch, color/so, 15m, \$35 Home Use, \$50 Others

### Snow Job: The Media Hysteria of Aids

SNOW JOB: THE MEDIA HYSTERIA OF AIDS deconstructs the representation of AIDS in

the popular press where distortion and misrepresentation amount to a "snow job" promoting homophobia, sexual discrimination and repression of gays. Using the deconstructive techniques devised in literary theory and applied in feminist cinema, SNOW JOB provokes an awareness and critical attitude in the spectator toward the one-dimensional spectacularizing of AIDS by the mainstream media. This anti-illusionist stance required of the viewer is heightened by the formal device of repeated and variable snow patterns and formations suggesting the covering-up, the snowing out, the fragility of information and image.

Awards: Second Prize, video, Marin County Film and Video Festival; Special Merit Award, Real Artways Video Festival, Connecticut.

1986, VHS, color/b&w/so, 8m, \$35 Home Use, \$75 Others

### No No Nooky T.V.

Please see description under the new films section of this volume.

1987, VHS, Color/so, 12m, \$35 Home Use, \$75 Others

### Lesbian Erotica, Volume I:

#### Dyketactics

1974, color/so, 4m

#### Double Strength

1978, color/so, 20m

#### Women I Love

1976, color/so, 27m

A compilation of three classic lesbian erotica films from the early seventies: DYKETACTICS, the first lesbian lovemaking film to be made by a les-



Place Mattes by Barbara Hammer



Wouldn't You Like to Meet Your Neighbor? by Barbara Hammer



bian; DOUBLE STRENGTH, a study of the lesbian relationship between two performance and trapeze artists starring Terry Sendgraff; WOMEN I LOVE, a series of portraits of friends and lovers developing an erotic aesthetic which breaks the visual style and patterns represented by pornography.

Package: 1974-1978, VHS, color/so, 45m, \$60 Home Use, \$100 Others

## Hershey, Barry J.

### Two Films by Barry Hershey:

#### Odyssey

ODYSSEY was awarded a CINE Golden Eagle and winner of a Gold Hugo at the 22nd Chicago International Film Festival.

The film is a visual poem shot in the Anza-Borrego Desert. The work portrays the odyssey

of a woman/goddess/mankind from birth to innocence, through growth to pride and sin, to death and then a transcendental reunion with the One.

"...brilliant, beautiful, breathtaking..."—Chicago International Film Festival

1986, color/so, 15m

#### Filmmaker

FILMMAKER is the winner of a Silver Medal in the twentieth annual Houston International Film Festival and was shown on PBS.

This film is an expressionistic visual poem of one filmmaker's reaction to being a filmmaker.

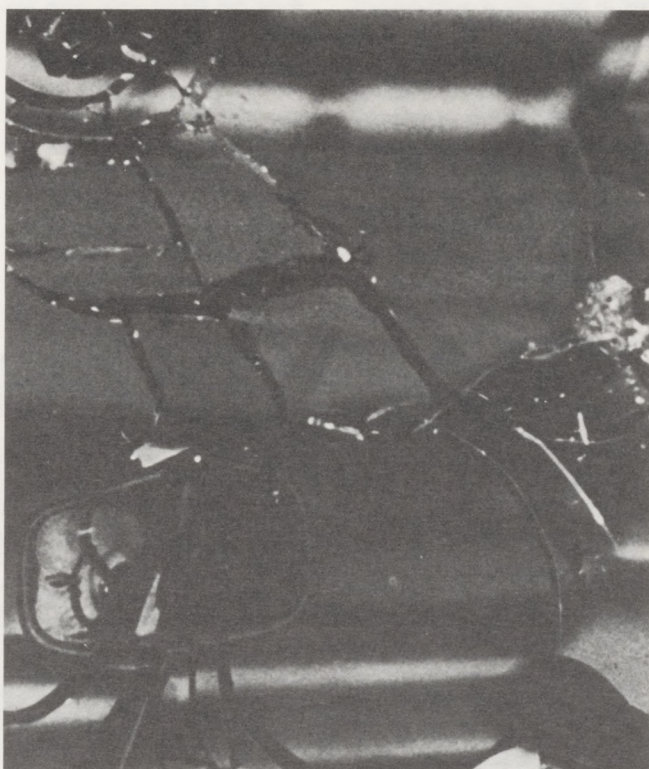
"FILMMAKER is a designer-like work which transports the viewer from a static scene to high velocity passage to a precipitous end. The film is an effects-oriented demonstration of technical virtuosity that is just



Odyssey by Barry Hershey



Snow Job: The Media Hysteria of AIDS by Barbara Hammer



Filmmaker by Barry Hershey



## Hershey

long enough to make its point without overstating its case."—Black Maria Film Festival

1987, color/so, 1m

**Package:** 1986-1987, VHS, color/so, 16m, \$45

## Hills, Henry

### Money

Starring: John Zorn, Dianne Ward, Carmen Vigil, Susie Timmons, Sally Silvers, Ron Silliman, o.+ James Sherry, David Moss, Mark Miller, Arto Lindsay, Pooh Kaye, Fred Frith, Alan Davies, Tom Cora, Jack Colom, Yoshiko Chuma, Abigail Child, Charles Bernstein, Bruce Andrews.

Filmed primarily on the streets of Manhattan for the ambient sounds and movements and occasional pedestrian interaction to create a rich tapestry of swirling colors and juxtaposed architectural spaces in deep focus and present the intense urban overflowing energy that is experience living here. *MONEY* is thematically centered around a discussion of economic problems facing avant-garde artists in the Reagan era. Discussion, however, is fragmented into words and phrases and reassembled into writing. Musical and movement phrases are

woven through this conversation to create an almost operatic composition. Give me money!

"Henry Hills's most recent superspliced effort is *MONEY*, a speedy think-piece on cash and chaos in post-capitalist New York.... It'll titillate your retina."—Katherine Dieckmann, *New York Talk*

Copies of the film are in the permanent collection of the Museum of Modern Art and the Donnell Media Center collection of the New York Public Library.

1985, VHS, color/so, 15m, \$25

## Hock, Louis

### The Mexican Tapes: A Chronicle of Life Outside the Law

THE MEXICAN TAPES weave a narrative from my experience as a neighbor in a southern California colony of undocumented Mexicans. The community reflects the covert, ubiquitous presence of millions of immigrants living and working in the shadow of US law: the "new" Americans. The tape follows three families over a five year period, chronicling their movement back and forth across the border and within the changing neighborhood.

This is a four-part documentary contained on two tapes, each episode 55 minutes in length.

1986, VHS, color/so, 4.5 hours, \$200

## Hudina, Chuck

### Grease

"GREASE by Chuck Hudina is reminiscent of Cassavetes' *SHADOWS*, not in concept but in spirit. The film deals with greasers that seem to recall the 1950s. GREASE resonates between fiction and documentary, the result of which is compelling drama. The acting is superb as is the cinematography, which suggests, via strong lights and darks, an underworld peopled by characters in an animalistic ambience."—Owen Shapiro, *New York Film Expo*.

Awards: Filmex '74; Atlanta Film Festival, 1974; Humboldt Film Festival, 1974; New York Film Expo, 1974. Shown: Cineprobe, Museum of Modern Art, N.Y., 1976.

1972-74, VHS, b&w/so, 47m, \$75

### Howie

Produced, directed, filmed and edited by Chuck Hudina. Sound: Charley Ray, Richard Bloes, Rachel Wohl. Labwork and mix: Steve Henke. Assistance: Franklin Miller, Chris Brennamen.

Howie, a 70-year-old alcoholic and ex-sailor, sums up his life in the following terms: "Travel and drink, drink and travel, that's all I've ever done." The film *HOWIE* redefines its subject in terms of the present, documenting Howie's two-year hiatus in a small college town, his confrontations with the townspeople, and his relationship with the filmmaker. A fusion of narrative and documentary, *HOWIE* neither romanti-

zes its subject nor regards it as a specimen for analysis, but emerges as an expression of caring and a restitution of dignity.

Awards: First Prize for Documentary, Athens Film Festival, Ohio, 1978; Big Muddy Film Festival, 1979; Global Village Documentary Festival, 1980. Shown: Museum of Modern Art, N.Y., 1978.

1975-1978, VHS, color/so, 52m, \$75

### Tenderloin Blues

A portrait of the people in the streets of San Francisco's Tenderloin District.

Awards: Hawaii Film Festival; Edison Black Maria Film Festival.

1987, VHS, color/so, 58m, \$75

### Ten Short Films:

#### Egg

Co-maker: Charley Ray. An explosion in time.

Award: Ann Arbor Film Festival, 1980.

1980, color/so, 2m Ikarus

#### Ikarus

Directed by Hans Breder. Camera: Chuck Hudina.

A slow-motion dive at 3,000 frames per second. Award: Ann Arbor Film Festival, 1974.

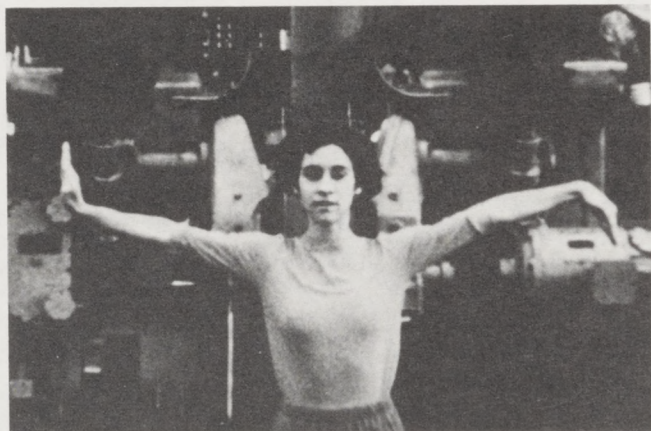
1973, b&w/si, 2m

### Bicycle

Evolving from a painting idea... spokes-eye view of a bicycle ride.

Awards: Athens Film Festival (sound award), 1975; Ann Arbor Film Festival, 1975.

1975, color/so, 7m



Sally Silvers in *Money* by Henry Hills





*On the Corner* by Chuck Hudina

### On the Corner

An urban ballet performed by street children.

Award: Ann Arbor Film Festival, 1983. Shown: Athens Film Festival, 1983.

1983, b&w/si, 4.5m

### Sound Stills

A series of rephotographed sound sources.

Shown: Ann Arbor Film Festival, 1975; London Avant-Garde Film Festival, 1979; Museum of Modern Art, N.Y., 1976.

1975, color/so, 7m

### Baby in a Rage

BABY IN A RAGE is a pure documentary of an Amish pig auction in Kalona, Iowa.

"I liked it..."—Robert Nelson

Award: Ann Arbor Film Festival, 1985. Shown as part of Ann Arbor Film Festival Tour.

1983, b&w/si, 9m

### Plaster

Camera: Chuck Hudina.

A performance film by sculptor Charley Ray.

Awards: Ann Arbor Film Festival, 1976; Athens Film Festival, 1977.

1975, color/so, 4m

### Black Heat

Influenced by abstract expressionism... a series of black and white high contrast positive episodes characterized by intense bursts of light and deep shades of black.

Shown: Ann Arbor Film Festival.

1985, b&w/si, 4.5m

### Parents' Visit

The interaction between my parents, the equipment, and myself when they come for a weekend visit.

Awards: Documentary award, Athens Film Festival, 1975; Ann Arbor Film Festival, 1975.

1974, color/so, 12m

### Ruby Red

Document of an amateur country-western talent search in Iowa City.

Award: Ann Arbor Film Festival, 1975.

1975, color/so, 14m

Package: 1972-1985, VHS, b&w/color/so, 64m, \$75

### Jones, Edward

#### Memorabilia

This hour-long movie is dedicated to my grandmother, Florence Volkman Mooney, and is about her family with an unabashed emphasis on one member's interests and friends, mine. Filmed over a period of 6 years, it includes scenes of Volkman family picnics, my grandmother at home, on the road and in the hospital, my parents, my sister's family (her daughter emerges as the film's real star), and the painting and sculpture of people I know, including Nancy Rubins, John Ford, Roger Herman, Valery Riker, Harold Gruber, Kathy Keller and Willy Dull. Like all films, this movie is mainly about the passage of time; old people grow older and eventually die, babies are born and age into childhood, boys and girls become men and women, etc., etc., and consolation and transcendence are sought through celebration and art.

Award: First Prize, Ann Arbor Film Festival, 1982.

1981, VHS, b&w/so, 49m, \$75

### 9 Years Behind the Wheel

Essentially 44 minutes of zooming around San Francisco in a

### Kleinhans

taxi at night, but with many interspersed breaks and breathers from all that hard work. Unstaged, it was shot largely with one hand on the wheel and the other on the camera: it's the story of my long but successful struggle to get off the night shift and out from behind the wheel. The sound track includes songs by me, Dick Peddicord, and Johnny and the Potato Chips (they're great!).

Completed with grants from the Rocky Mt. Film Center and the Film Arts Foundation.

Award: Ann Arbor Film Festival, 1987. Shown: Pacific Film Archive, Melbourne International Film Festival, Film Arts Foundation Festival.

1986, VHS, color/so, 44m, \$75

### Bemused in Babylon

Subtitled CONVERSATIONS WITH 2 NON-NARRATIVE ANGELENOS, it's a look at Los Angeles through the eyes of two artists who have moved there from San Francisco. Manages to be an experimental documentary without being tedious.

Made with a grant from the Long Beach Museum of Art. Premiered at AFI's National Video Festival. Prize at the 1987 Athens Video Festival. Shown on cable in Los Angeles, Montreal and the San Francisco Bay Area. Also shown at the Boston Film/Video Foundation, Arsenal Kino in Berlin.

1986, VHS, color/so, 9m, \$35 Home Use, \$75 Others

### Kleinhans, Chuck

#### Postcards from Nicaragua/Postales de Nicaragua Libre

Lyrical moments from Nicaragua, summer 1984, showing arts and crafts, skills and labor, ceremonies and public statements. The taped moments include: musicians, restaurant,



## Kleinhans

Masaya. Market women, Masaya. Saddle makers, Esteli. Rock gathering, washing, Esteli. Sandinista Vice-Presidential candidate Sergio Ramirez campaigning in Esteli. Market women in new market, Esteli. Burial of a combatant, Esteli. Straw market, Masaya.

Also on the tape are three videos about Nicaragua by Julia Lesage in Spanish: LAMENTO, LA ESCUELA, and PARQUE WILFREDO VALENZUELA.

1985, VHS, color/so, 50m, \$40 Home Use, \$70 Others

## Knowland, Bill

### Implosions

The heated intensity of modern civilization is portrayed by abstract images, time exposure and time lapse photography.

Awards: Super8-78, Grand Prize; Ninth Annual Ann Arbor 8mm Film Festival, Keith Clark Memorial Award.

1978, VHS, color/so, 8m, \$25 Home Use, \$50 Others

### Undertow

The story of Mike and his impressionistic relationship with women.

Award: Cinemagic Short Film Search, Second Prize.

1980, VHS, color/so, 15m, \$25 Home Use, \$50 Others

### Freeform

Four genres of dance are visually explored through the use of time exposure, step printing, multi-image projection and video synthesis.

Shown: Chicago Film Festival; New York City Experimental Film and Video Festival.

1983, VHS, color/so, 16m, \$35 Home Use, \$75 Others

## Masks of Illusion

The many masks of sculptor Horace Washington are exhibited in the catacombs of his mind. His process of creation is envisioned through a variety of film effects.

Shown: New York Filmmakers' Expo; National Educational Film Festival; Whitney Museum of American Art—Film & Video summer series.

1986, VHS, color/so, 8m, \$35 Home Use, \$75 Others

## Krasilovsky, Alexis Rafael

### End of the Art World

"With a quality of humor possible only with depth of understanding, Alexis Krasilovsky presents a catalogue of interviews with modern artists in which the shooting style as well as the aural material's format rehearses the personal style, the aesthetics, and the assumption of each artist about the nature of his art."—Joan Braderman, *Artforum*

"The interviews with the individual artists vary from gala opening with Warhol's superstars at the Whitney Museum... to the creation of actual art work in the studios of Rauschenberg and Snow."—Howard Guttenplan, *Millennium*

"With ferocious wit, Ms. Krasilovsky sends up New York's art scene in END OF THE ART WORLD. In essence, Ms. Krasilovsky uses the sounds and images of the usual art documentary to create her own work of art."—Kevin Thomas, *Los Angeles Times*

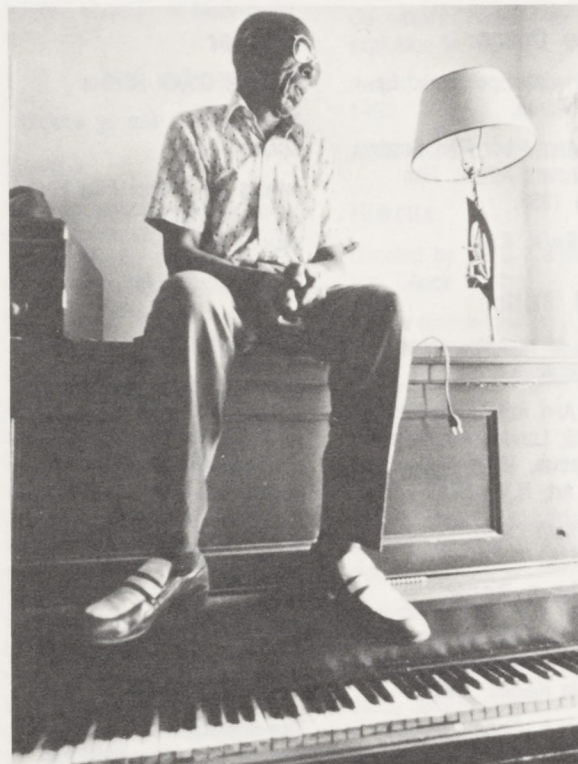
With Andy Warhol, Robert Rauschenberg, Jasper Johns, Roy Lichtenstein and Michael Snow.

1971, VHS, color/so, 35m, \$69.95

## Blood

A funny, bitter look at middle-class youth trying to be tough in the trappings of pornography, drugs and quick money. A film about desperation in the New York streets.

"In its stream-of-consciousness way, BLOOD (1975) evokes Manhattan street life even more powerfully than Martin Scorsese's TAXI DRIVER. Ms. Krasilovsky brings into camera an array of furtive, frustrated people—e.g., hookers and juvenile delinquents—and allows them to talk about themselves as we watch them in action. As a depiction of contemporary urban despair, BLOOD, more specifically, is an angry, outraged protest of the exploitation of women by men. Indeed, this 21-minute film is punctuated by shots of the covers of lurid paperbacks featuring bondage and framed by an embittered theme song, 'Women in Chains.'"



Mr. Boogie Woogie by Alexis Krasilovsky

Kevin Thomas, *Los Angeles Times*

Starring Larry Fine, Abbie Herrick, Evan McHale, Mark Lyon and Annie Sharkiss.

1975, VHS, color/so, 21m, \$59.95

## Mr. Boogie Woogie

Starring Mose Vinson, Memphis Slim and Ma Rainey II; produced by Ann Rickey; directed by Alexis Krasilovsky.

"A straightforward look at blues pianist Mose Vinson—the interviews from his boyhood home in Mississippi intercut with the man at his piano, singing in his soulful wail, which is where he really shines."—*LA Weekly*

"We called him Mr. Boogie Woogie,' Memphis Slim explains, in his affectionate tribute to his less successful colleague... Vinson's Holly Springs boyhood as the son of a Satur-



day Night musician, his failure as a sharecropper, his involvement with the Baptist church, his lonely life now... all are captured with striking visuals... The intimacy that the small-format video medium can provide is displayed here to its fullest extent... Vinson's world is beautiful, troubled, and important."—*Film Library Quarterly*

1978, VHS, color/so, 30m, \$49.95 Home Use, \$150 Others

### Beale Street

Co-directed by Alexis Krasilovsky, Ann Rickey and Walter Baldwin.

Beale Street is where W.C. Handy wrote the blues, where Boss Crump abused his power, and where Martin Luther King marched days before his death in 1968. In the making of our oral history, we went to the Beale Streeters who knew and

loved it best, including B.B. King, the Hooks Brothers, Bobby Blue Bland, Prince Gabe, Maurice "Fess" Hulbert and Rufus Thomas, and we included rare footage of King's march.

"The memories that we have—we older ones that's been around—the contributions that, you know, have gone out to the world from this place—they sure shouldn't be left to die."—B.B. King

1981, VHS, b&w/so, 28m, \$49.95 Home Use, \$150 Others

### Just Between Me & God

A film by Alexis Krasilovsky chosen for the 1988 Learning Channel series, the Independents' "Spirit of Place." A fisherman and his wife and the Mississippi River wildlife they love are pitted between the con-



Beale Street by Alexis Krasilovsky



Just Between Me and God by Alexis Krasilovsky



## Krasilovsky

struction of a drag race track and a raging chemical fire. An environmental love story about a precarious spot of beauty on the edge of Memphis' industrial ruins.

1982, VHS, color/so, 8m, \$29.95 Home Use, \$100 Others

### Inside Story

Produced and directed by Alexis Krasilovsky; Camera: Ramzy Telley & Alexis Krasilovsky; Music by Herbert Krill; Sound Design by Gary Graham.

The first boroscoped art video, incorporating footage of the videomaker's cervix.

"So you criticized the way I handled the videotape. Well, you couldn't deal with it. What did you do about it? Where were you when I was making this? Where were you when I wanted to have a baby?"

Why didn't you come?  
Why didn't you come inside me?

Your airplane is soaring through my vagina.  
Your airplane is soaring through my nostrils.  
Your airplane is coming through my ears.  
Don't leave me.  
Don't take it out of me.  
Sure I'm a feminist, but I don't want to be different.  
I want to love you.  
I want to love you.

(from the soundtrack of *INSIDE STORY*)

1983, VHS, color/so, 8m, \$29.95 Home Use, \$100 Others

### Exile

"EXILE portrays the filmmaker's own compelling journey behind the Iron Curtain to retrace her origins. Beautiful scenery and often haunting music accompa-

nied her sojourn from Czechoslovakia into Prague and Austria where the film captures what it meant to be Jewish and survive during those dark Hitler years."—Josh Baran

"Remarkable"—Kevin Thomas, *Los Angeles Times*

"Such films do more than increase East-West understanding and reduce tensions; they also serve to emphasize that we are all essentially one people."—Barbra Streisand

"Watching it, we can realize how at times we have felt both blessed and cursed by the fate that caused our parents and grandparents to leave their homelands and settle in America, the fate which enables most of us to be alive today."—*The Jewish Journal*

1984, VHS, color/so, 28m, \$49.95 Home Use, \$135 Others

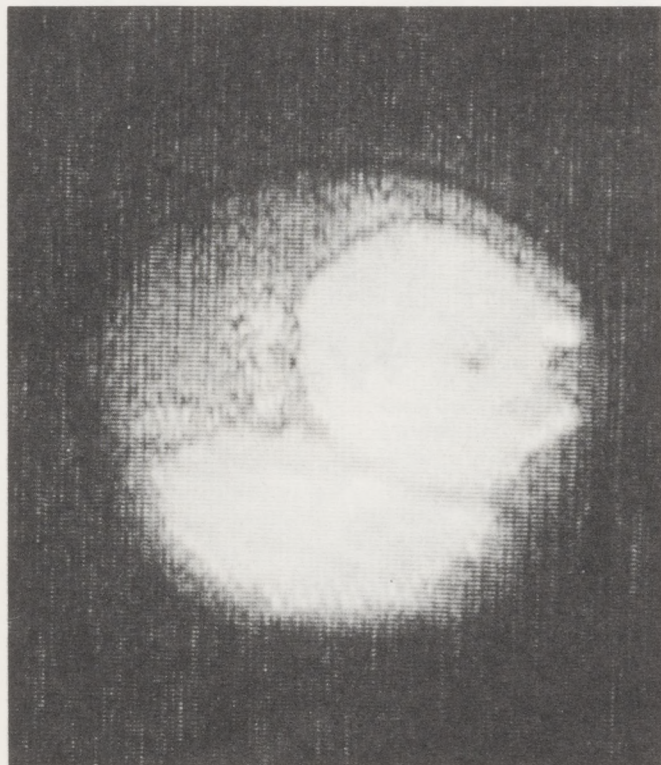
## Kuchar, George

### Hold Me While I'm Naked

A filmmaker tries to finish his production but the leading lady drops out so he winds up searching around town to fill an emptiness only his mom's kitchen can satisfy.

"A very direct and subtle, very sad and funny look at nothing more or less than sexual frustration and aloneness. In its economy and cogency of imaging, *HOLD ME* surpasses any of Kuchar's previous work. The odd blend of Hollywood glamour and drama with all-too-real life creates and inspires counterpoint of unattainable desire against unbearable actuality."—Ken Kelman

"This film could cheer an arthritic gorilla, and audiences, apparently sensitized by its blithely accurate representation



Boroscope image of cervix from *Inside Story* by Alexis Krasilovsky



*Exile* by Alexis Krasilovsky



of feelings few among them can have escaped, rise from their general stupor to cheer it back."—James Stoller, *Village Voice*

1966, VHS, color/so, 15m, \$25

### Pagan Rhapsody

Starring Jane Elford, Lloyd Williams, Bob Cowan. With Donna Kerness, Brad Bell, John Collyer, Dave Somerset, Janine Soderhjelm, Phillip Weiner.

A man and woman feel too strongly amid those who flap in the wind like wet noodles and who eventually meet a tragic fate as that wind intensifies into dangerous knots.

Since this was Jane and Lloyd's first big acting roles, I made the music very loud so it would sweep them to stardom. She once hurt Bob Cowan's back by sitting on it so this time I had her laying on his stomach.

Donna Kerness was pregnant during her scenes but her stomach was kept pretty much in shadow and it's not noticeable.

My stomach was the same as always except it contained more mocha cake than usual since that type of cake was usually around when I filmed in Brooklyn Heights.

Being that the picture was made in the winter, there are no outdoor scenes because it's too cold and when the characters have to suddenly flee a tense situation, it's too time consuming to have them put on a coat and gloves.

Originally not scheduled as a tragedy, things swiftly changed as the months made me more and more sour as I plummet down that incinerator shaft I call my life.

1970, VHS, color/so, 23.5m, \$30

### Portrait of Ramona

She breathes and walks in the fires of AT&T hell, craving that

which leaves bruises around the underside of life.

This movie was made mostly in Brooklyn during some very hot and empty evenings. Since the evenings were so empty, Jane Elford, the star, urged me to get started making another movie (we had completed PAGAN RHAPSODY the year before). I said 'okay,' and launched her in a photographed series of telephone calls, not really knowing who was going to be on the other end. I was interested at the time in irrational, neurotic responses and so the heroine was put into unstable situations that I dreamt up because I was making a movie with a plot and there should be some action.... Many of the stars appear nude and all I can say is that because of the heat and the general, overall feeling of the film which is the usual desperation and explosive emotions, I couldn't see any other way of them playing it. The general tone of everything was... "why even bother to get dressed."

The end result is (to me) a rather happy blend of cramped, dark apartments, pumpkin orange people and a lot of music. I sing the vocal to the PORTRAIT OF RAMONA theme at the end and it's rather frightening but I only meant to sing it with some gusto... not in the way it turned out: like the final screams of a species doomed to extinction.

1971, VHS, color/so, 25m, \$30

### A Reason to Live

The aching loneliness of empty skies and vacant heads causes the unsettled to seethe with that which whirls mayhem into malcontents.

This film is about depression, although it's not that depressing. I suppose it has a message of faith and hope in it... it does for me.... But then again my interest may not match yours. It was shot in San Francisco and in Central Oklahoma with a cast

of one man and 4 women. Crushing emotions are indulged in against a massive meteorological background that brings inspiration and terror to the characters involved.

1976, VHS, b&w/so, 30m, \$30

### I, an Actress

The thespians attack the manuscript with a passion that rages gut deep in a Valhalla devoid of colorization. This film was shot in 10 minutes with four or five students of mine at the San Francisco Art Institute. It was to be a screen-test for a girl in the class. She wanted something to show producers of theatrical productions, as the girl was interested in an acting career. By the time all the heavy equipment was set up the class was just about over; all we had was 10 minutes. Since 400 feet of film takes 10 minutes to run through the camera... that was the answer: Just start it and don't stop till it runs out. I had to get into the act to speed things up so, in a way, this film gives an insight into my directing techniques while under pressure.

1977, VHS, b&w/so, 10m, \$20

### The Mongreloid

My dog, Bocko, living the good life among trees, rocks and other creatures that threaten my evolutionary stages to spoil him rotten.

A man, his dog, and the regions they inhabited, each leaving his own distinctive mark on the landscape. Not even time can wash the residue of what they left behind.

1978, VHS, color/so, 10m, \$20

### The Nocturnal Immaculation

Several couples have a religious yearning that hits too far below the belt and wreaks havoc among the icons.

Two men, two women, one God and many devils. Add a pinch of vengeance and a dash of mental

illness, let simmer with high ideals, then take a mouthful and hang over the railing.

1980, VHS, b&w/so, 27m, \$30

### Cattle Mutilations

A film crew tries its best to be at its worst when all self-control crumbles against the onslaught of the unknown.

Against the background of a grisly mystery, four people face a growing sense of panic and uncleanness. Part documentary, part "cartoon," part B movie, the film asks questions to which there don't seem to be any clear-cut answers.

1983, VHS, color/so, 25m, \$30

### The X-People

They come by day and night yet go where no man has gone before because it is not certain that they are men as we know such bipeds to be... or not to be.

Part of the UFO series. The film deals with mystery people that are haunting the characters, who wander about and read material from books which have to do with mystery people. The characters interact with one another in somewhat unwholesome ways.

1985, VHS, color/so, 25m, \$30

### Ascension of the Demonoids

Funded by the NEA.

From the depths of suburbia to the heights of utopia, the nerds march on to the music of the spheres.

A big, colorful tapestry about rumors that are in all of the previous UFO movies. A loose story line that weaves in and out of the UFO phenomenon.

1986, VHS, color/so, 46m, \$40



## Kuchar

### George Kuchar's Video Tape Productions:

#### Video Album 5: The Thursday People

Originally shot in video.

A moving picture album of a period around Easter when hearts were full and stomachs were young.

1987, VHS, color/so, 59m, \$50

**Note:** The following films were all made at the San Francisco Art Institute and utilize production facilities and student input at that school:

#### Prescription in Blue

A lone woman battles the conventions of a generation unwilling to acknowledge its own shortcomings in the area of big is better.

A female sex therapist throws herself into her work with

wicked abandon and confronts the masochism of her 9 to 5 job... with plenty of overtime.

1978, VHS, b&w/so, 20m, \$25

#### The Dress and the Woman

A fabric that tries to cover something saturated in the hues befitting the vermin of Barnum and Bailey.

The script is from a 1940's fashion drama about teenage rebellion in the world of fashion and parental intervention. The conflict in the plot is mirrored in the clash of colors chosen to decorate this tale.

1980, VHS, color/so, 14m, \$20

#### La Noche D'Amour

Hollywood, where legends are born and souls die in the hell fire of licking tongues that aim

to please where it hurts the most.

1986, VHS, color/so, 18m, \$25

#### Insanitorium

The beast within and without makes an attempt to fuse with culture and the denizens of a Frankensteinian legacy.

1987, VHS, color/so, 28m, \$30

#### Summer of No Return

Can we ever retrace the steps it takes to progress downward to the meat-beaten path of our youth when not even Jehovah can jive to what we juke?

1988, VHS, color/so, 30m, \$30

### Lesage, Julia

#### El Crucero

Camera and interviews by Nicaraguan video makers Amina Luna and Miriam Carrero. Music by Paul Hertz. Translation, image processing, editing, and direction by Julia Lesage.

This is a documentary taped in Nicaragua in September, 1984, on one coffee plantation, El Cal-lao. The tape presents four "movements," each in a different documentary style, to capture different aspects of life and politics on that farm. Each movement also incorporates different sound/image relations, so as to provoke a consideration of how we "translate" media information about other countries and how documentaries convey social relations in general.

1987, VHS, color/so, 59m, \$30  
Home Use, \$60 Others

### Lyon, Danny

#### Soc. Sci. 127

The late great Bill Sanders and his "painless" tattoo shop. The only known reproductions of Bill Sanders' incredible photographs of tattooed women. A must for photography students.

"The film is bumpy, ragged around the edges, but with a tremendous vitality and sense of verite, even though you know the tattoo artist is conscious of being filmed; it is a fantastic demonstration of the surrealism inherent in the reality it portrays."—Thomas Albright, *San Francisco Chronicle*

"Mr. Lyon's fondness for bizarre images is balanced by a kind of solemn respect for his subjects. This is particularly true in SOC. SCI. 127, a film about an eccentric, hard-drinking tattoo artist named Bill Sanders who, while he works, rambles on about Vietnam, lesbians, and the art of what he advertises as 'velvety tatoos.'"—Vincent Canby, *New York Times*

1969, VHS, color/b&w/so, 21m, \$49

#### Llanito

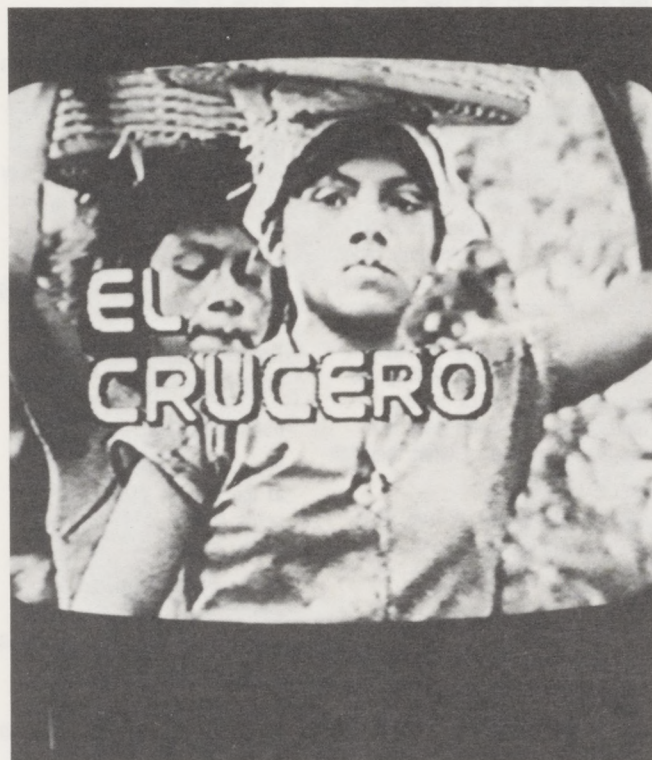
"LLANITO deals only with people who operate on the fringes of society: Indians (native Americans), Chicanos and a group of retarded Anglos. Their collective martyrdom to American society is symbolized by the summary of Christ's passion as recounted by one of the retarded boys, Joe Hagerty, unquestionably one of the most bizarre religious testaments ever recorded."—Pam Allara, Tufts University

With a child Willie in his film debut, the first of the "New Mexico Trilogy."

1971, VHS, b&w/so, 51m, \$49

#### El Mojado

Long before Amnesty... "Lyon juxtaposes the labors of a Mexican worker in America with the activities of the border patrol—Eddie, the film's protagonist, represents the heroic ideal, his walk through the desert taking on the quality of an epic journey through hostile territory."—Karen Cooper, *Film Library Quarterly*



*El Crucero* by Julia Lesage



1974, VHS, color/so, 15m, \$49

# **Los Ninos Abandonados (The Abandoned Children)**

Spanish with English subtitles.

"A warm, caring look at the harsh lives of street children in Colombia, South America. Lyon's uncanny ability to enter into the lives of his subjects is strongly reminiscent of Flaherty's relationship with the Eskimos."—Bill Sloan, MOMA

"Some of the finest hand-held cinematography in a non-fiction film to date, it is also a film with unforgettable imagery."—George Eastman House

"Clearly, these kids, who tend to band together, form a class of untouchables who have become virtually invisible to the prosperous—even when they're fast asleep on a city sidewalk. There is sadness and despair in

some of the boys' eyes, but even so they're amazingly care-free and even reasonably healthy-looking. (As for the girls, they end up in brothels—as Lyon shows us.) LOS NINOS ABANDONADOS is an angry film with the quietest tone imaginable—and is all the more persuasive for being so."—Kevin Thomas, *Los Angeles Times*

1975, VHS, color/so, 63m, \$49

# **Little Boy**

Willie as a teenager, part two of the "New Mexico Trilogy."

One of the earliest in the current wave of anti-nuke films, named for the atomic bomb built in New Mexico and dropped on Hiroshima.

"LITTLE BOY is a powerful and moving film depicting the harsh realities of Indian and Chicano life in New Mexico. I would

highly recommend its viewing."—John Redhouse, Coalition of Navajo Liberation

"LITTLE BOY is a kind of grand summa; Lyon's epic view of America focused through the lens of contemporary New Mexico. Its bleak, man-made environment is superimposed uneasily on a harsh, unforgiving landscape, and explosively charged with clashing subcultures: high tech atomic power labs versus impoverished Native Americans and proletarian Chicanos; traditional cultural values versus new and alien ones; a law enforcement and penal system dedicated to upholding WASP standards of behavior versus a frontier lifestyle—robust, pulsating with energy, but also clouded by a kind of doomed fatality—a virtually all-male world hell-bent on, as Lyon puts it, the macho road to disaster, usually violence and imprisonment."—

Thomas Albright, *San Francisco Chronicle*

1977, VHS, color/so, 54m, \$49

# **El Otro Lado (The Other Side)**

Spanish with English subtitles.

An honest film infused with poignant beauty, without political rhetoric, that lives with a group of undocumented workers as they make their way from Queretaro to the giant citrus groves of Maracopa County, Arizona. A beautiful film, filled with music by the late James Blue. A filmic answer to the absurdities of the new immigration law.

"These men do what they have to do in order to survive. And they do it with remarkable spirit and optimism. Nowhere is this more evident than in the songs sung throughout the film. When the men are making music, they



Los Ninos Abandonados by Danny Lyon



## Lyon

look strong, proud, and momentarily free."—Nancy Legge, *The Villager*

1978, VHS, color/so, 60m, \$49

### Dear Mark

"Lyon's homage to sculptor Mark di Suvero, in which the 'heroic' image of the artist at work is ironically undercut by the soundtrack of a Gene Autry radio episode."—Allara

1981, VHS, b&w/so, 15m, \$49

### Born To Film

A young boy emerges from the filmic history of his past. Made from family photo albums, footage from the 1940s, and the present. A must for photography and film students, and those interested in the art of autobiography and family history.

"The decade of the 1960s had values that redeemed and have survived it, and these are sum-

marized perhaps most eloquently in the art of Danny Lyon.... Indeed the most recent, BORN TO FILM, is, among other things, intimately autobiographical, interspersing footage of Lyon's own young son with film shot in the 1930s by Lyon's father, a doctor who immigrated from Germany, of Lyon when he was the same age.... Lyon's passionate vision has deepened and grown in resonance and the film is not just family or even social history, but about human continuity, the power of instinct to survive, the grace that love and play bring to it, the wonder of being alive."—Thomas Albright, *San Francisco Chronicle*

1982, VHS, b&w/so, 33m, \$49

### Willie

Part three of the "New Mexico Trilogy." WILLIE, a documentary filmed in black/white and color, focuses on the life of Willie Jaramillo, who, at age

twenty-seven, is a product of New Mexico's prisons, the most violent prison system in the country.

Lyon, who has filmed Willie twice before—at age eleven in LLANITO (1971) and at age sixteen in LITTLE BOY (1977), has created nine films and seven books of still photographs, including the now-classic 1969 photographic essay of prison life, *Conversations with the Dead*.

"Life, in [his] films, is not a seamless continuum, but a collage of abrupt juxtapositions and incongruities: swift currents of free association; slow, almost static reflecting pools to which the films return again and again. Their clashes and collisions sometimes reach an excruciating intensity, as though Lyon saw too much at once: the grief, and yet the exuberance and joy; the indignities and outrages and the need to fight

against them...."—Thomas Albright, *San Francisco Chronicle*

1985, VHS, color/b&w/so, 82m, \$49

## Metzgar, Eric

### Gypsies: The Other Americans

Celebrated ethnographic film about a tribe of ethnic Gypsies (Rom) living in Los Angeles, California. Shows traditional customs and daily activities of this often stereotyped and little understood minority. The wedding of two thirteen year-old children, complete with timeless customs, seems to belie any discussion of change but life is changing for these people: there is less wandering, children are receiving better educations, and



Willie by Danny Lyon



men's and women's roles are adapting more and more to American lifestyles. Narrated by a Gypsy man and wife, subtitles are provided when dialogue is in Romanes—the Gypsy language.

Awards: CINE Eagle, 1976. Shown: PBS—Channel 68 Los Angeles, 1975; Margaret Mead Film Festival, 1978; Royal Anthropological Institute Film Festival (England), 1980; International Gypsy Film Festival (Los Angeles), 1984.

16mm, b&w/color/so, 50m, \$30 Home Use, \$80 Others

### Lamotrek: Heritage of an Island

Documentary about the Micronesian Island of Lamotrek in the Pacific Ocean which explores the relationship between traditional island skills and the spirit world of Lamotrekan mythology. Focuses on the ancient skills of "Rong"—specialized knowledge of art and magic involved with navigation, warfare, canoe building, fishing, dancing, weather control, weaving, medicine making, and agriculture. As a result of increasing contact with modern influences from the outside world, the spirits of "Rong" and the skills associated with them have been on the decline. Translations of dialogue, songs and chants are given in subtitles.

VHS, color/so, 27m, \$30 Home Use, \$80 Others

### Nigrin, Albert Gabriel

#### Experimental Films by Albert Gabriel Nigrin Volume #1:

##### Stripe Tease

With Irene Fizer, John Bartle and Rosemary Passantino. Music by Roedelius, Laraaji and William Nelson.

"Stripes conceal and reveal allowing as well as preventing perception and comprehension. What they overlay, they shred into even pieces, establishing both an orderly and fissured image..."—Irene Fizer

1983, VHS, color/b&w/so, 15m

##### Gradiva

With Dennis Benson, Irene Fizer and Andrew Daddio. Music composed by Michael Nigrin.

GRADIVA is derived from writings by Wilhelm Jensen, Sigmund Freud and Roland Barthes.

"GRADIVA deals with a man who constructs/creates an idealized image of a woman, seductive but false."—Dennis Benson

1984, VHS, b&w/so, 16m

##### Dot 2 Dot/Tete A Tete

Assisted by Irene Fizer, Dennis Benson, Paul Young and Andrew Daddio. Music by William Nelson and Edgar Varese.

"DOT TO DOT/TETE A TETE plays upon our contradictory desire for disorder and order, instituting a tension and a symbiosis between images of multiplicity, continuity, advancement, and those of delineation, constriction, and finality."—Irene Fizer

1985, VHS, color/b&w/so, 16m

##### Aurelia (or Echo in Her Eyes: Part 3)

With Irene Fizer and Dennis Benson. Music composed and performed by Michael Nigrin and Jack Rusnak.

A woman sleeps. [In her dream]... the world of color and movement translates into one of stone, shadows and light. The film poses the problem of defining the relationship between dreaming and waking consciousness. AURELIA was shot



Gypsies: The Other Americans by Eric Metzgar



Lamotrek: Heritage of an Island by Eric Metzgar



## Nigrin

on location in Barcelona, Spain at the unfinished Sagrada Familia church designed by Antonio Gaudi. The film is based in spirit on Gerard de Nerval's novella *Aurelia*.

1985, VHS, b&w/color/so, 13m

**Package:** 1983-1985, VHS, color/b&w/so, 60m, \$100 Home Use, \$250 Others

### Experimental Films by Albert Gabriel Nigrin Volume #2:

#### Aurelia (or Echo in Her Eyes: Part 3)

With Irene Fizer and Dennis Benson. Music by Michael Nigrin and Jack Rusnak.

"AURELIA hurls the telltale images at us—almost like poetry can collide words. Ordinary cause and effect are way back in the very depths of the movie,

while on the screen a new system takes over... The film itself is black and white, grainy, rough, with a hand-hewn quality like a drawing or poem that had been scratched on the back of a used envelope with a pencil... You'll enjoy it and appreciate it I did."—Jason Kaufman, *The Inside Beat*

1985, VHS, b&w/color/so, 13m

#### Spin Me Round & Shake Well

With Irene Fizer and Paul Young. Music by William Nelson (SPIN ME ROUND) and Django Reinhardt (SHAKE WELL).

"SPIN ME ROUND/SHAKE WELL is actually two short, quite elegant films, each performing exactly what the title predicts, but with a highly refined sense of space, composi-

tion and movement."—S.A. Barnes, Review of 3rd Experimental Film Festival, Chicago

1986, VHS, color/b&w/so, 6m

#### Brainwashing

Assisted by Irene Fizer and Dennis Benson. Sound by Albert Gabriel Nigrin.

BRAINWASHING, shot almost exclusively inside a car wash, is a hypnotic film which functions as metaphor for the drowning of the soul. The soundtrack consists of a condensed washing machine cycle: start, wash, rinse, spin, dry, off.

1986-1987, VHS, b&w/so, 6m

**Package:** 1985-1987, VHS, b&w/color/so, 25m, \$75 Home Use, \$200 Others

### Experimental Films by Albert Gabriel Nigrin Volume #3:

#### You Are Here -X- Marks the Spot

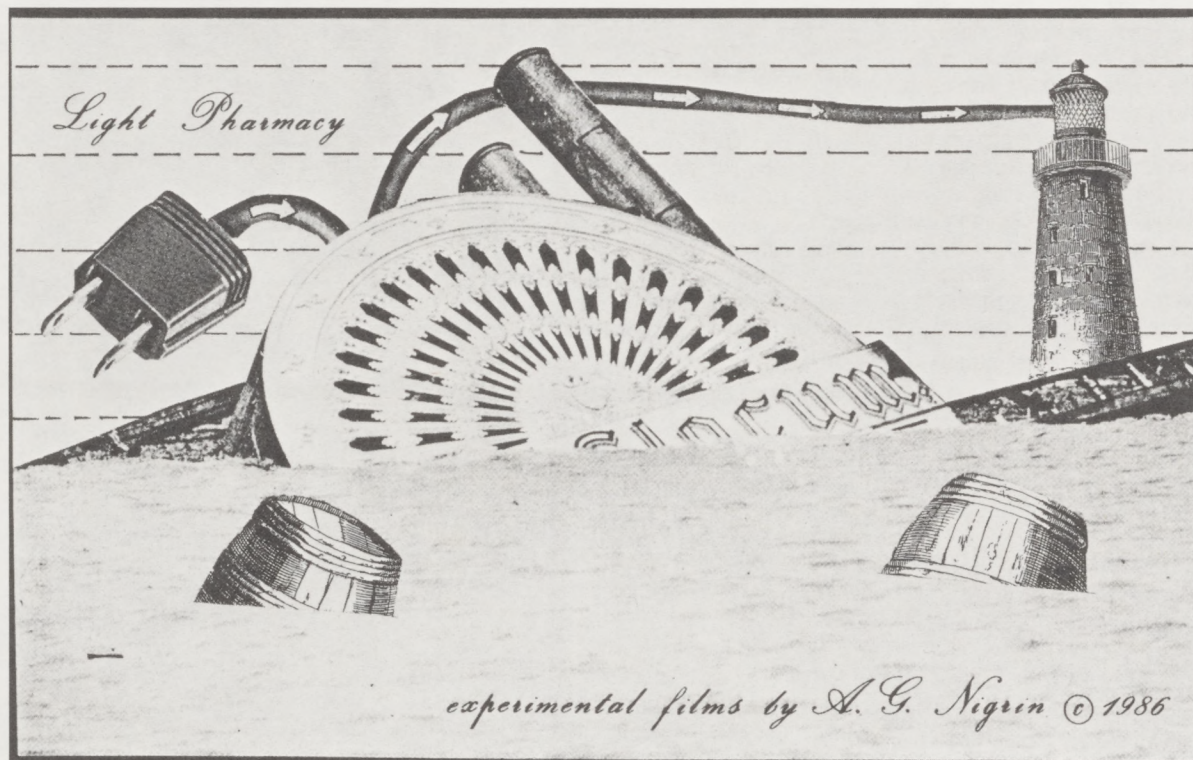
With Irene Fizer, Dennis Benson, Christine Svevar and Craig Molino. Music by William Nelson.

The 'X' and the bull's eye form the thematic basis for this psycho-dramatic film concerned with focalization, dream representation, the positioning of the camera vis-a-vis the spectator, concealment and revelation, the targeting of the gaze and the manipulation of refracted light.

1986, VHS, b&w/so, 10m

#### Terrain Vague

With Dennis Benson, Lisette Castelo, Allison Diamond, Craig Molino, Patrick Woody, Julis



Light Pharmacy by Albert Gabriel Nigrin



Chimerine, Caryll Balzano and Andre Anthony. Music: "The Beloved Eclipse" by Michael Nigrin.

TERRAIN VAGUE [wasteland in French] deals with two women who concurrently experience the same dream... An homage to Alain Robbe-Grillet.

1987, VHS, b&w/so, 13m

**Package:** 1986-1987, VHS, b&w/sound, 23m, \$75 Home Use, \$200 Others

## Padula, Fred

### Three Films by Fred Padula:

#### Ephesus

Sunday night service at the Ephesian Church of God in Christ, Berkeley, California, where Elder Cleveland unwinds a roof-shaking, soul-quaking "Praise-God" sermon and Brother Hawkins and the choir (before they were the EDWIN HAWKINS SINGERS) lay down their non-stop gospel-rock holy-soul sound, with twin Hammond organs and a lot of help from everyone else, dancing, clapping, testifying and talking in tongues... all in one last Sunday night delirium of black America we may never see again. The church was torn down after that night.

Awards: San Francisco International Film Festival, Harold Zellerbach Award; Foothill College Independent Film Makers' Festival, First Prize. Shown: Flaherty Film Seminar; Popoli Ethnological Film Festival, Chicago; Tours Film Festival; Melbourne Film Festival; New York Film Festival.

1965, b&w/so, 25m

#### Little Jesus (Hippy Hill)

Takes place in San Francisco's Golden Gate Park, adjacent to the Haight-Ashbury during the

"Summer of Love," and captures the beautiful flower children making vibrations on fantastic musical artifacts, blended with aromatic anesthetizing gas masks dispensing Cannabis sativa, producing arrogance of moral grandeur, submerged within herds of small children and pet dogs.

Awards: Ann Arbor Film Festival; Foothill College Film Festival; London Film Festival; Mannheim Film Festival; New York and Popoli Film Festivals.

1969, b&w/so, 15m

**Special Note:** This tape also includes DAVID AND MY PORCH at no extra charge.

**Package:** 1965-1969, VHS, b&w/so, 31m, \$29 Home Use, \$49 Others

### Two Photographers: Wynn Bullock and Imogen Cunningham

A humorous and revealing dialogue between these two unique artists. We get to share with them and witness that moment as they create photographs that later become classic additions to their portfolios. Many of Wynn's and Imogen's photographs are included in the film, along with very candid and personal discussions with each of the artists about their experiences, philosophies, and their work.

1967, VHS, b&w/so, 29m, \$29 Home Use, \$49 Others

#### El Capitan

"EL CAPITAN is a visually stunning and psychologically revealing film of four climbers' three day trek on the face of Yosemite Valley's famed 3000 foot vertical desert, El Capitan." —Ken DeRoux, San Francisco Museum of Modern Art

Grand Prizes from festivals in La Plagne, Trento, Les Diabler-

ets, Munich, Banff, and Telluride.

VHS, color/so, 60m, \$49 Home Use, \$89 Others

## Palazzolo, Tom

### Caligari's Cure

My work has always depended on outside sources, whether it's an artwork from another period or people, events, and places from my own past or present. I use this material as a springboard.

Both as a student and a teacher I have spent most of my adult life in an art environment. This present work combines formative memories of Catholic school with the other half of my life—the museum and school of the Art Institute of Chicago.

I have always wanted to do a remake of Robert Wiene's THE CABINET OF DR. CALIGARI, both because the film is very interesting to me in a psychological sense and to reflect my interest in art and film history.

"CALIGARI'S CURE is Tom Palazzolo's first fictional narrative film and also his first feature.... The film is a comic fantasy that presents the filmmaker's memories... as reenacted by a cast of performance artists and friends in wildly colored, distorted sets and costumes. Palazzolo's style is playful and irreverent, incorporating and openly acknowledging a wide range of influences from cinema, art history, and contemporary American art. The subjectively distorted, expressionist sets of the original German film, for instance, have been transformed into a junky, cartoon-like, and distinctively American version that reflects Palazzolo's involvement with contemporary painting as well as with film history." —Callie Angell, *New American Filmmakers Series*, Whitney Museum of American Art, N.Y.

1982, VHS, color/so, 70m, \$50

## Lilly's World of Wax

"The Lilly of the title had run the 'World in Wax Musee' at Coney Island for 54 years until her recent retirement. Palazzolo's original intent was to film a scheduled auction of the contents of the museum, a wonderful idea, but because the collection may be sold as a unit, the director found himself on Coney Island making a new film, and probably a better one.

"Lilly leads the camera on a tour of the museum with the lights and wires being dragged along before the eyes of the audience. The woman insists on looking into the camera as she delivers her absurd and touching stories about the figures.

"As Lilly's helpers toast her and say how much they will miss her, she admits to us that her wax figures '...made mistakes.' But, she says, 'I don't believe there is a hell. I believe we pay for our sins here on earth.'

"It is good news for those who love good films that Tom Palazzolo's latest film is one of his best." —William J. Leahy

1987, VHS, color/so, 28m, \$50

## Gay Chicago:

### Gay Parade—Gay For A Day

The parade kicks off to wild enthusiasm and color. The filmmaker joins a float to get the participants' perspective; suddenly a group of hostile youths appear and throw an egg at the filmmaker. It hits him in a surprising place. The film ends on a high note with the rousing song "When Johnny Comes Marching Home."

color/so, 15m

## Costumes on Review

A great gay halloween party is marred by the appearance of a show-stealing contestant in the



## Palazzolo

costume competition. Felicia the MC and creator of Chicago's very large "Costumes On Review" is forced to disqualify the wayward mystery contestant for hogging the runway, spotlight, and the applause of the audience. Felicia must then face the boos of the crowd—until he turns the crowd around with a plan to support gay events not "tear them down." It's only a partial victory though as the mystery contestant is given an award by the jury even after Felicia has disqualified him/her.

color/so, 30m

**Package:** VHS, color/so, 45m, \$50

### Naked Chicago:

#### Sneakin' and Peakin'

The filmmakers sneak into a Midwest nudist camp where the annual Miss Nude World Contest is in swing as well as the Mr. Nude Trucker Awards. The crowd of photographer onlookers get their chance for close-ups after the festivities. A funny look at nudism for fun and profit.

1976, color/so, 15m

#### I Was a Contestant at Mother's Wet T-Shirt Contest

The best breast in the Midwest. A close up look at what was the big bar scene in the '70s.

1977, color/so, 25m

#### Hot Nasty

A now nostalgic look at a massage parlor's comings and goings.

color/so, 15m

**Package:** 1975-1977, VHS, color/so, 55m, \$50

### Palazzolo's Chicago:

Four fun films on Chicago—the

real America.

#### Your Astronauts; Jerry's; The Tattooed Lady; Enjoy Yourself, It's Later Than You Think

The astronauts visit and America fantasizes about lift off. Then we visit JERRY the screaming deli owner. Then off to the local run-down amusement park to visit THE TATTOOED LADY—who tells us her story. Finally we join an old folks' picnic run by the Democratic Machine and watch old folks have fun even in the face of insensitive political hacks.

**Package:** VHS, color/so, 60m, \$50

#### Palazzolo's Underground Shorts from the '60s:

##### He

Some of the myth-heroes, folk personalities and super-stars who have appeared in some of my past films pulsate to the rhythms of Jerry Lee Lewis, Sam the Sham, and Bee Bumble and the Stingers.

1967, color/so, 8m

##### O

"O" refers to the center point in the picture frame around which people and objects revolve. There are no static images in the film. Much of the film is improvised and double exposed in the camera and structured in the editing stage. The mood develops from comic eroticism to one of disorientation, fear and anxiety.

color/so, 12m

#### The Bride Stripped Bare

The unveiling of Chicago's 5-story Picasso by Mayor Daley and the city fathers (and mothers). Symbolically the event

was a marriage of the virgin Art to Politics. His honor winds up the event by publicly raping the statue. The film includes a beautiful 6'8" blonde, Mayor Daley caught with his finger stuck in his ear, and the filmmaker treed by the police, and finally a breathtaking coda, Chicago's final tribute to Picasso and his statue.

1967, color/so, 12m

#### Love It/Leave It

With original theme song by Ray Whilding White.

A Midwest fantasy reality play in one act with 173 scenes.

All the hopes, fears and dreams of average white people rolled into one reel.

1972-73, color/so, 15m

#### Venus Adonis

1966, b&w/so, 15m

#### Campaign

CAMPAIGN uses the neo-Roman architecture of Chicago to build an atmosphere of institutional calm, beauty and strength. The benevolent despot, Mayor Daley, seen in the film crowned with a green hard hat, staves off the attempted coup of his regime by militant anarchists mistakenly publicized by the press and TV as a protest against the war and the Democratic Convention. Filmed in the streets of Chicago during the '68 Convention under actual combat conditions.

color/so, 12m

**Package:** 1966-1973, VHS, color/so, 75m, \$75

#### Pearson, Lyle

##### Three Films by Lyle Pearson:

##### Ahead in Paris

In France, Louis Lumiere in-

vented the motion picture and, at least, he did develop the first motion picture projector.

AHEAD IN PARIS combines the subjects of Lumiere—city streets and everyday life—with the technique of Georges Melies. Other films have tried the same sort of thing—by Emile Cohl, Feuillade et al.—but not for some time. This is Paris, 1970, including footage shot at Nanterre, home of much student rebellion, beginning and ending in an area rebuilt from the hospital where Jean Cocteau wrote *Opium*.

color/so, 7m

#### The Grand Canary

I kept wanting to call this THE BIG CANARY, facetiously: the title is the English translation of Gran Canaria, the island south of Spain where the action takes place. It's just a little travel movie with a lot of speed. Maybe not LAND WITHOUT BREAD, but it moves.

color/so, 3m

#### Secret of Quetzalcoatl

Credits: Lyle Pearson and Jerry Rodgers.

The history of civilization as seen through the eyes of the Aztec Indians. Aztec legend, the coming of Western culture and its effect upon Mexico. Mushroom ceremonies form the soundtrack.

color/so, 3m

**Package:** VHS, color/so, 13m, \$50

#### Rose, Peter

##### Babel

BABEL uses processed voices, generic babble, kinetic texts, and misleading film and video images to link the linguistic implications of a third nostril to the Tower of Babel and the Strategic Defense Initiative. It is



the first part of a film/video/performance work entitled VOX which will investigate the human voice as authority, instrument, apparition, and enigma. BABEL has been presented at the Polyphonix Festival in Paris, at the New Music America Festival in Philadelphia, at the National Video Festival in LA, and at the WeltMusikTage in W. Germany.

"The most compelling piece in the (National Video) festival... a work of efficacious political art which is also sensuously luscious and rich in ironic humor."—Christine Tamblyn, *Afterimage*

1987, VHS, color/so, 17m, \$40 Home Use, \$60 Others

## Two Works by Peter Rose:

### Digital Speech

DIGITAL SPEECH uses a traveler's anecdote, a perverse variant of a classic Zen parable, as a vehicle for an exploration of language, thought, and gesture. The tape plays with the nature of narrative, with ways of telling, performing, and illustrating, and uses nonsense language, scat singing, and video rescan for comic comment. DIGITAL SPEECH won the Festival Award at the Three Rivers Arts Festival, the Athens Award at the Athens Video Festival, is in several prominent video collections, and has been broadcast over PBS affiliate stations in NYC, Boston, and LA.

1984, color/so, 13m

### The Pressures of the Text

THE PRESSURES OF THE TEXT integrates direct address, invented

languages, ideographic subtitles, sign language, and simultaneous translation to investigate the feel and form of sense, the shifting boundaries between

meaning and meaninglessness. A parody of art/critspeak, educational instruction, gothic narrative, and pornography, it has been performed as a live work at major media centers and new music festivals both here and abroad. The piece was written, directed and delivered by Peter Rose; co-directed by Jessie Lewis; with sign language and ideographic symbols by Jessie Lewis; and with English simultran by Fred Curchack.

THE PRESSURES OF THE TEXT was featured in the 1985 Whitney Biennial, won a Red Ribbon at the American Film Festival, and has been awarded major prizes at several video festivals. The tape is in video collections at the Donnell Film Library in New York, the Port Washington Public Library, the Hartford Atheneum, and Harvard University.

1983, color/so, 17m

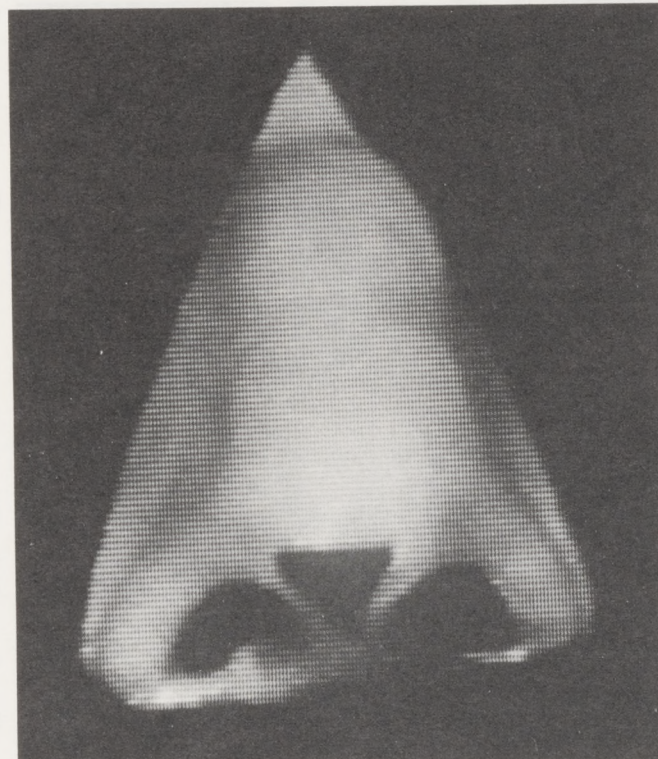
Package: 1983-1984, VHS, color/so, 30m, \$75 Home Use, \$100 Others

## Schaaf, Russell

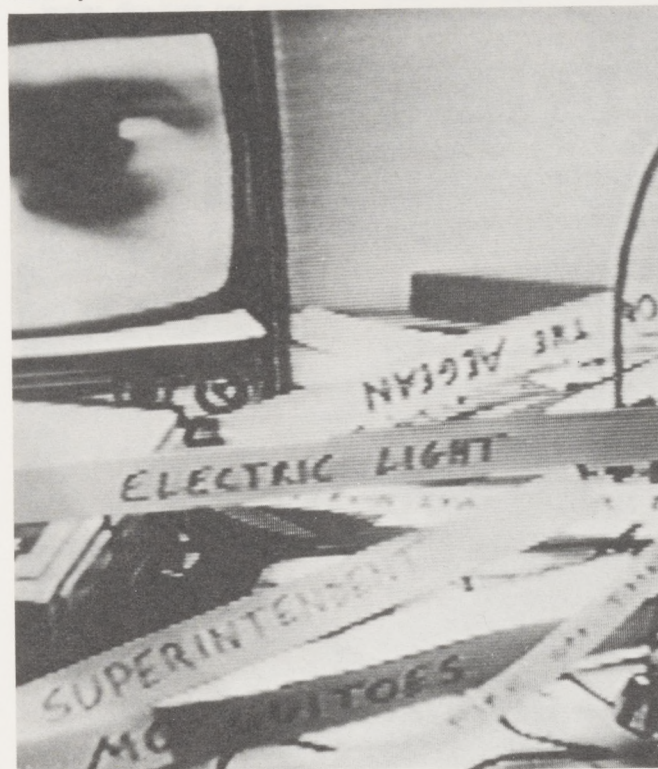
### Gentle Harvest (Three Personal Views of Farming)

Directed, photographed and edited by Russell Schaaf. Sound: Ben Pavalon. Production Assistant: Russell Michael Schaaf. Music: Richard Ashley and the Lamoine Valley String Band. The farmers were: the Hannings from Huntsville, Illinois; the Bartletts from Dallas City, Illinois; the Davises from Dallas City, Illinois.

GENTLE HARVEST deals with three family farmers in west-central Illinois, each of whom farm under 1000 acres of land. During the film, the farmers discuss how they came to settle in Illinois, the problems that have developed from government regulation and programs,



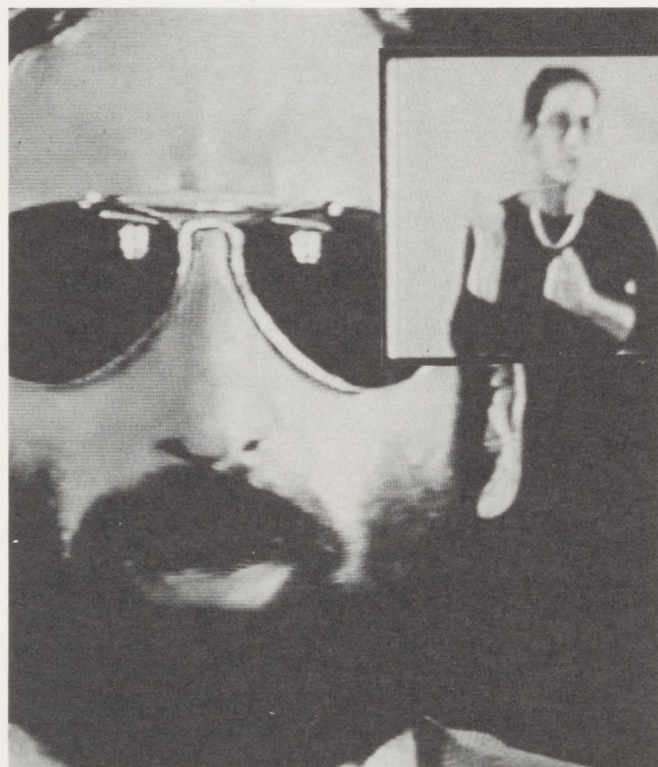
Babel by Peter Rose



Digital Speech by Peter Rose



Schaaf



*Pressures of the Text* by Peter Rose



*I.V. Magazine Volume #1* by Elizabeth Sher

and what they feel the future holds for them. They also discuss the importance of the partnership between the husband and the wife, and their hope that they will be able to have something to leave their children.

The film describes farming life through the eyes of farmer families in the region. I didn't want it to be like other contemporary farm films such as *COUNTRY* that just show suffering. I wanted it to indicate the conflict of love and hate farmers have for their land.

3/4 inch, color/so, 20m, \$30

## **Sher, Elizabeth**

### **I.V. Magazine Volume #1**

*I.V. MAGAZINE* is the perfect comeback to the white-bread blandness of network TV magazines. This—a wide ranging pastiche of interviews, humor, satire and music—opens with Sally Webster (of the Mutants) fumbling for a video fix. Next an interview with a policewoman is punctuated by her target practice on the firing range; a peep behind the scenes at "Fantasy Phone Call Service" and fashion mutilation set to John Gullak's industrial score in "Razor Ribbon." View the world through the lurid eyes of a shoe fetishist; chill to post-nuke delights; submit if you dare to Flipper's "Brainwash" music—and more.

"*I.V. MAGAZINE* keeps you off balance... a very welcome sign in times when the rewards go to those who play it safe."—*St. Louis Post-Dispatch*

*Louis Post-Dispatch*

VHS, color/so, 60m, \$45

### **I.V. Magazine Volume #2**

Another upbeat amalgam of wierd, whimsical and ironic visions; *SHOWTIME*, with soundtrack by Minimal Man, is

a brutal critique of modern Americana; *CONTRASTS* alternates images from the capitol of capital, Hong Kong, and cradle of communism, China. Chat with a reformed bank robber who recently lunched with Reagan; listen to lies from anarc cartoonist Paul Mavrides and audio ayatollah Doug Wellman; vote for your favorite crime of the week. Watch ads for products you won't believe exist, and a musical tribute to the roaring 20's featuring a *SAMURAI TAP DANCER*—and more.

"*I.V. MAGAZINE* reveals the irony and absurdity of modern life with humor powered by kinetic tension."—*Arts & Entertainment*

VHS, color/so, 60m, \$45

### **I.V. Magazine Volume #3**

The latest edition of *I.V. MAGAZINE*—*INFORMATION FOR PEOPLE WHO CAN TAKE IT STRAIGHT*. This full-scale invasion into the computer age is semi-conducted by that heart-of-gold, brain-of-silicon, megahostess—MacDonna. View kiddie beauty pageants; tips for handypersons and upscale house hunters; the whimsy of computerized martial arts; an octogenarian who swears that "work makes young." The satire bites in an English "industrial music video" set to the tune of tearing velcro and *FIND IT*, a computer-animated frenzy in a dumpster with internationally acclaimed mime, Arina Isaacson, and the dog-gonest genie ever—and even more.

"This edition of *I.V. MAGAZINE* should blaze the trail for the penetration of art into the great American psyche."—Jonathan Formula

VHS, color/so, 60m, \$45



## What's Inside These Shorts?

What indeed! Well, there's JUGGLING, a hilarious and manic short about the pressure of combining motherhood with work, starring Sue White (of the Mutants); BEAT IT, an exercise in frustration, in which players are granted the privilege of bashing the bejesus out of rubber moles; THE TRAINING, as serious as any potty-training film can be; CHECK UP, where radically cropped frames reveal the mechanics of feminine hygiene at its clinical coolest—a real GYN nightmare; plus a sweet tongue-in-bubblegummed cheek look at pre-pubescent lust—and more.

VHS, color/so, 50m, \$45

## Brainwash and Beyond

Explore the parameters of the art/video interface with Elizabeth Sher and Phil Hopper's charged alternative to Empty-Vee (MTV). BRAINWASH offers montage impressions of techno nails in the contemporary cultural coffin while Flipper whines and grinds; WASH IT, where low-riders get squeaky clean at the drive-through to the spicy sounds of Steve Mitchell and Los Agitadores; a gruesomely beautiful look at amusement parks to industrial sounds by John Gullak; Hopper's award winning NOISE & TELEVOID. BOUND & GAGGED, among other tracks inspired by Uncle Bill Burroughs—hulahooping at Ground Zero—and more.

VHS, color/so, 60m, \$45

## The Library Series:

### Interview with Artists Program 1

"To be an artist today you have to have a certain goofiness and a certain commitment—and a certain way of paying the bills," explains burly and spattered painter John King; 75 year old video artist Vee Hotchkiss gives

away her secret of eternal youth in "Living at Risk"; humor is the tool of narrative painter M. Louise Stanley; sculptor Tyler Hoare replaces the Red Baron with the Sopwith Camel in San Francisco Bay; shiver to the mechanical horror of the leading masters of avant-garde irreverence—Survival Research Laboratories; a tour of the quirky underground radio personalities from 3 alternative radio shows, including Tim Yohanon of Maximum Rock'n'Roll.

VHS, color/so, 45m, \$35

### Interviews with Artists Program 2

Three minority artists reveal the genesis and motivation behind their singular art forms. John Abduljaami, an Oakland sculptor, carves poignant stories in roughly hewn wood; painter and printmaker Carmen Lomas Garza explains how she evolved beyond her art-schooled sophistication to become a "pintura de monitos"; altar and installation artist Amalia Mesa Bains constructs her personal tribute to Santa Teresa as she begins her own "Renunciation"—a 5 month fast—and loses 100 pounds (the art diet?).

VHS, color/so, 30m, \$35

### Interview with Artists Program 3

Oakland realist painter Anton Ginter describes his attachment to his inner city surroundings and their relationship to his love of the blues; internationally acclaimed puppeteer and mime Arina Isaacson talks about her "family" of archetypal dolls and her spellbinding method of moving them. "Arts Plural" artists Charles Amirkhanyan and Carol Law explain the interaction between his sound/text and her surrealist-pop slide images in their joint performances.

VHS, color/so, 30m, \$35

## Women by Women

An historic exhibition of leading Hispanic artists portraying woman as healer, mother, sister, abuelita, indigena and worker curated by Amalia Mesa Bains and Maria Pineda at San Francisco's renowned Galeria de la Raza. Judith Baca, Carmen Lomas Garza, Lorraine Garcia, Rita Chavez and others explain how each has evolved an individual voice while paying homage to a common cultural heritage. In this personal, intimate look at the artists and their work, an evocative spirituality emerges as culture is transformed into myth.

VHS, color/so, 60m, \$35

## Dancing on the Edge of Success: An Interview with Choreographer Margaret Jenkins

Dancer/choreographer Margaret Jenkins discusses her sources and influences (Merce Cunningham, Martha Graham, Jose Limon to name a few) and describes her experiences in the early days of modern dance in New York, the building of her own company in San Francisco and the joys and difficulties of keeping San Francisco's premier modern dance troupe alive and well. All this interspersed with a look at her dancers as they rehearse and develop a new piece in collaboration with Yoko Ono.

VHS, color/so, 30m, \$35

## How to Market a Body of Art

Four members of the Arts Community—museum curator, gallery director, art consultant and performance space coordinator—discuss subjects ranging from the ethics of the art world to the sometimes tawdry aspects of the art/finance interface. Guidelines for launching

art from the studio to the marketplace. Tips for artists, buyers and dealers on tax advantages, presentation and more. Upbeat and informative with just a touch of irreverence: says Nancy Frank of La Mamelles, "...if you're not making money in the '80s, you're not making art!"

VHS, color/so, 15m, \$30

## Stookey, Jeff

### Western Movements (Four Films by Jeff Stookey):

Set on the western edge of North America, these four films form a contemplative journey from urban complexity to rural solitude—from Western Civilization to the western wilderness.

### Fugue

Four places in Seattle are examined, dissected, and combined in the style of a musical fugue.

b&w/so, 5m

### Jesus Christ Made Seattle Under Protest

This film looks at the sharp contrasts and conflicting values of a contemporary inner city.

b&w/so, 15m

### The Dam Job

In a movement through the enormity of a hydroelectric dam, the individual is set against technology and the meaning of his labors.

b&w/so, 8m

### The Jim Petty Place

A visual examination showing glimpses of the past as the forces of nature reclaim an abandoned homestead in the mountains.

b&w/so, 12m



## Stookey

**Package:** 1986, 3/4 inch, VHS, b&w/so, 43m, \$39.95 Home Use, \$200 Others

## Strand, Chick

### Mosori Monika

An expressive documentary about women in the Third World. This is an ethnographic film about two cultures that have encountered one another. The Spanish Franciscan missionaries went to Venezuela in 1945 to "civilize" the Warao Indians who live in the swamps on the Orinoco River Delta. Before the missionaries came, the Waraos lived in relative isolation and were little affected by the outside world. The relationship between the Indians and the missionaries is simple on the surface, but it is manifested in a complex change of techniques, values and life style which have indelibly altered the Warao vision of life.

The acculturation is presented from two viewpoints. A nun tells how the Indians lived when the missionaries arrived and what the nuns have done to "improve" conditions, both spiritually and materially. An old Warao Indian woman tells what she feels have been the important experiences in her life. The two viewpoints are structured in counterpoint so that the deeper aspects of the juxtaposition of the modern culture over the old becomes apparent through the revelations of the two women.

1970, color/so, 20m, \$50 Home Use, \$200 Others

### Cosas de Mi Vida

Expressive documentary in an ethnographic approach about Anselmo, a Mexican Indian. It is a film about his struggle for survival in the Third World. Orphaned at age 7, he was the sole support of himself and his baby sister who eventually starved and died in his arms. The film continues with

Anselmo's struggle to live and to do something with his life other than a docile acceptance of poverty. Totally uneducated in a formal way, he taught himself how to play a horn and when he became a man he started his own street band. The film was started in 1965 and finished in 1975. During the 10 years, I saw the physical change in Anselmo's life in terms of things he could buy to make his family at first able to survive, and during the last years, to make o.+ them more comfortable. I felt a change in his spirit from a proud, individualistic and graceful man into one obsessed with possessions and role playing in order to get ahead and stay on top, but one cannot help but admire his energy and determination to succeed, to drag himself and his family out of the hopelessness and sameness of poverty to give them a future. Anselmo tells his own story in English although he does not speak the language. After he told me of his life in Spanish, I translated it into English and taught him how to say it.

1976, VHS, color/so, 25m, \$50 Home Use, \$200 Others

### Elasticity

Impressionistic surrealism in three acts. The approach is literary experimental with optical effects. There are three mental states which are interesting: amnesia, euphoria, and ecstasy. Amnesia is not knowing who you are and wanting desperately to know. I call this the White Night. Euphoria is not knowing who you are and not caring. This is the Dream of Meditation. Ecstasy is knowing exactly who you are and still not caring. I call this the Memory of the Future.

This is an autobiographical film funded by the American Film Institute.

1976, VHS, color/so, 25m, \$50 Home Use, \$200 Others

### Loose Ends

LOOSE ENDS is a collage film about the process of internalizing the information which bombards us through a combination of personal experience and media in all forms. Speeding through our senses in ever-increasing numbers and complicated mixtures of fantasy, dream and reality from both outside and in, these fragmented images of life, sometimes shared by all, sometimes isolated and obscure, but with common threads, lead us to a state of psychological entropy tending toward a uniform inertness... an insensitive uninvolved in the human condition and our own humanity.

1979, VHS, b&w/so, 25m, \$60 Home Use, \$200 Other

### Soft Fiction

"Chick Strand's SOFT FICTION is a personal documentary that brilliantly portrays the survival power of female sensuality. It combines the documentary approach with a sensuous lyrical expressionism. Strand focuses her camera on people talking about their own experience, capturing subtle nuances in facial expressions and gestures that are rarely seen in cinema. The title SOFT FICTION works on several levels. It evokes the soft line between truth and fiction that characterizes Strand's own approach to documentary, and suggests the idea of softcore fiction, which is appropriate to the film's erotic content and style. It's rare to find an erotic film with a female perspective dominating both the narrative discourse and the visual and audio rhythms with which the film is structured. Strand continues to celebrate in her brilliant, innovative personal documentaries her theme, the reaffirmation of the tough resili-

ence of the human spirit."—Marsha Kinder, *Film Quarterly*

1979, VHS, b&w/so, 54m, \$100 Home Use, \$400 Others

### Coming Up for Air

A "new narrative" film based on the visions of magic realism in an Anglo context. This is a gothic Mystery which explores a reckless pursuit of interchangeable personalities and experience. Whether experience is first hand, read, remembered from a conversation during a chance encounter, heard of from all possible sources of information, whether fact or fiction, the "experiences" become ours; reinterpreted, reconstructed and restructured, finally becoming our personal myths, and the source of our poetry and dreams. The sources for this film include night dreams, the idea of holocaust, the exoticness of the Mid-East, the sensuality of animals, the explorations of Scott in Antarctica, and a film I once saw entitled, "The Son of Amir is Dead."

1986, VHS, color/so, 26.5m, \$50 Home Use, \$200 Others

### Fake Fruit

Intimate documentary about young women who make papier mache fruit and vegetables in a small factory in Mexico. They have a gringo boss, but the factory is owned by his Mexican wife. The focus of the film is on the color, music and movement involved, and the gossip which goes on constantly, revealing what the young women think about men.

1986, VHS, color/so, 22m, \$50 Home Use, \$200 Others

### Anselmo and the Women

Continuing the life of Anselmo, a Mexican street musician, and his life-long struggle to make a



good life for his children. This film focuses on his relationship with his wife Adela and his mistress, Cruz, and theirs with him. In a society where traditional gender roles are separate and sharply defined, the number of children define male identity and keep the women at home and dependent. Poverty makes daily survival a desperate struggle. Both men and women must cooperate, the men to provide food and shelter and the women to raise and care for the large family. However, the cooperation is often superficial, with very little communication in terms of inner emotional needs. Relationships become economic in essence in which both men and women perceive themselves living in an emotional desert. The film is about lives in conflict from three points of view as told by the people involved. It explores the division between the real and ideal.

1986, VHS, color/so, 35m, \$60 Home Use, \$240 Others

#### Four Films by Chick Strand:

##### Anselmo

With Anselmo Aguascalientes and Balsamo the Magician. Music by La Banda Aguascalientes.

An experimental documentary in the sense that it is a symbolic reenactment of a real event. I asked a Mexican Indian friend what he would like most in the world. His answer was, "A double E flat tuba." I thought it would be easy to find one at the Goodwill very cheap. This wasn't so, but a sympathetic man in a music store found a cheap, but beautiful brass wrap-around tuba. I bought it, smuggled it into Mexico and gave it to my friend in the desert. The film is a poetic interpretation of this event in celebration of wishes and tubas.

1967, color/so, 4m

##### Waterfall

A film poem using found film and stock footage altered by printing, home development and solarization. It is a film using visual relationships to invoke a feeling of flow and movement. Japanese Koto music.

1967, color/so, 3m

##### Guacamole

Poetic surrealism. Approach is experimental in the relationship of image and sound. A film about the loss of innocence and the search for the essence of the human spirit. Funded by a Guggenheim Fellowship.

1976, color/so, 10m

##### Mujer de Milfuegos (Woman of a Thousand Fires)

A kind of heretic fantasy film. An expressionistic, surrealist portrait of a Latin American woman. Not a personal portrait so much as an evocation of the consciousness of women in rural parts of such countries as o.+ Spain, Greece and Mexico; women who wear black from age 15 and spend their entire lives giving birth, preparing food and tending to household and farm responsibilities. MUJER DE MILFUEGOS depicts in poetic, almost abstract terms their daily repetitive tasks as a form of obsessive ritual.

The film uses dramatic action to express the thoughts and feelings of a woman living within this culture. As she becomes transformed, her isolation and desire, conveyed in symbolic activities, endows her with a universal quality. Through experiences of ecstasy and madness we are shown different aspects of the human personality. The final sequence presents her awareness of another level of knowledge.

1976, color/so, 15m

Package: 1967-1976, color/so, 32m, \$60 Home Use, \$240 Others

#### Three Films by Chick Strand:

##### Cartoon Le Mousse

"Chick Strand is a prolific and prodigiously gifted film artist who seems to break new ground with each new work. Her recent "found footage" works such as CARTOON LE MOUSSE are extraordinarily beautiful, moving, visionary pieces that push this genre into previously unexplored territory. If poetry is the art of making evocative connections between otherwise dissimilar phenomena, then Chick Strand is a great poet, for these films transcend their material to create a surreal and sublime universe beyond reason."—Gene Youngblood

1979, b&w/so, 15m

##### Fever Dream

A wet hot dream about sensuality.

1979, b&w/so, 7m

##### Kristallnacht

Dedicated to the memory of Anne Frank, and the tenacity of the human spirit.

1979, b&w/so, 7m

Package: 1979, VHS, b&w/so, 29m, \$50 Home Use, \$200 Others

#### Two Films by Chick Strand:

##### Artificial Paradise

Aztec romance and the dream of love. The anthropologist's most human desire, the ultimate contact with the informant. The denial of intellectualism and the acceptance of the romantic heart, and a soul without innocence.

"There is a boy,  
Who lives across the river.  
Alas, I cannot swim,  
I cannot swim."  
—Sappho, 600 AD

1986, color/so, 12.5m

##### By the Lake

A collage film made from Third World images and found sound from a 1940s radio show ("I Love a Mystery"), live recordings of an operation on a horse, and a 1970s church service, all taken out of context and reconstructed into new relationships and meanings. An Anglo woman's interpretation of magic realism.

1986, color/so, 9.5m

Package: 1986, VHS, color/so, 22m, \$50 Home Use, \$200 Others

#### Triman, Tom

##### You Dirty Rat

A film by Tom Triman. Music by Craig Inglis, Ron Mandlecorn, Jim Valley. Song "Patiently Waiting" by June Winslow. Voices by Tom Triman and June Winslow. Production Assistant: Beth Triman.

A hilarious parody of 1930's gangster movies. Puppet animation by award-winning animator Tom Triman enlivens the rags-to-riches story of the rise and fall of Frankie the Feet, torn between making it to the top of the world and saving the life of his boyhood pal, priest Pat Pending.

1982, VHS, color/so, 52m, \$55 Home Use, \$65 Others

##### A Spark of Being

A film by Tom Triman. Production Assistant: Beth Triman. Music by Rick Sherman on the Emulator II. Clothing by Wee Care.



## Triman

Video collectors who are devotees of the macabre, the fantastic, and the bizarre will relish A SPARK OF BEING, in which a pale student of unhallowed arts infuses life into a hideous phantasm.

Puppet animation, computer animation, and live electrical effects galvanize this award-winning short into life.

"Wonderful stop-motion technique and excellent soundtrack. So much good atmosphere—a rare quality in most indie films."—Cinemagic Short Film Search

"Excellent animation, lighting and camerawork. A superb example of craftsmanship and creativity."—Association of Cinematic Arts

Awards: 1987 Association of Cinematic Arts Film and Video Festival; 1986 Cinemagic Short Film Search

1986, VHS, color/so, 5m, \$30 Home Use, \$40 Others

## Turkle, Tyler

### Six Interviews:

#### Walk That Dog

This and the following films constitute a body of "interviews" begun in 1973 and completed in 1981.

A chance meeting between the artist, ten young boys, and a yoyo champion in a drug store parking lot provides the substance for this rambling and anarchic filmed interview that at once parodies "man on the street" television interviews while introducing and sustaining an unusual but deliberate verite technique on its own.

1974, b&w/so, 16m

#### Observeillance

A lyrical tour guide takes the viewer on a trip down the Wakulla River in North Florida.

1975, color/so, 3m

## Cut

A peculiar homage to the things that go wrong, this film is purportedly about rugby. The self-explanatory title for this jumpy "documentary" is less concerned with the filmed subject (the game, the field, the players) than a comic editing style and the complete acknowledgment given to the technical aspect of gathering and manipulating raw footage.

1976, b&w/so, 4m

## A Quiet Afternoon with Strangers

"A 'silent' interview, QUIET AFTERNOON is the most strange and moving of Turkle's films, documenting the year-round garage sale of an eccentric, elderly Ohio couple. The omission of sound and the focused, grainy attention of their legacy of bric-a-brac, discarded appliances and collected curiosities adds greatly to the film's ultimate emotional effect."—Frank Young, *Florida Flambeau*

1977, b&w/si, 9m

## Lincoln Logs for Jesus

LINCOLN LOGS FOR JESUS is a nearly Cubist look at the world. A fast-paced consumer jaunt, almost ritual in nature, winds its way through flashes, repetition, swift cuts and the reverse switch for an edgy, jarring continuity."—Steve Dollar, *Media X*

1978, b&w/so, 5m

## Excess, Black Noise, and Fast Moving Pictures

Seventy seconds of furiously energetic filmmaking in which all of the possible pauses in visual and aural activity have been removed. What is left when all of the fat has been trimmed? Monkeys with dia-

mond studded collars, killer fish and a parade of incongruous images, statements, questions and answers guided to an exciting climax by a storefront dummy who takes over the interviewing chores midway through the film.

1981, color/so, 1m

Package: 1975-1981, VHS, b&w/color/so, 38m, Inquire for price

## Varela, Willie

### Eight Films by Willie Varela:

#### Becky's Eye

#### Stan and Jane Brakhage

Stan and Jane Brakhage photographed in Juarez, Mexico. And my better half, Becky, seen against a window drying her

hair, as a shadow presence, in a candle-lit room, in the forest, and in a motel room.

## Recuerdos de Flores Muertas

RECUERDOS... is a sync-sound study of Concordia Cemetery in El Paso.

## James Broughton

Poet/filmmaker James Broughton reads some recent poems and reflects on his 70 years of living.

## George Kuchar

George Kuchar relates various childhood traumas, including his obsession with the "lean people."

## Fearless Leader Sound Decisions

## In Progress

"IN PROGRESS is Varela's darkest and most sobering film;



Pro-Contra by Dawn Wiedemann



it is also one of his strongest films to date. It is a cautionary film, a warning, an impassioned plea for sense and sensibility in an age which has glorified senselessness.

"Throughout *IN PROGRESS* scenes of domestic intimacy and tranquility and daily work activities are constantly intruded upon by images of death and atrophy culled primarily from network television broadcasts. However, it is not this undifferentiated barrage of images spewed forth daily by the electronic media which is the cause for dread—it is the existence and all-pervasiveness of the electronic media (specifically television) itself, its ability to completely dominate, control, and instill fear into a docile and unsuspecting public.

"While the ostensible conflict in the film is between personal reality and the grotesqueness of the media reality, another battle

is being waged: a struggle with conscience.... Can an artist reconcile personal aesthetic interests with the growing decay of spiritual, moral, and socio-political values in contemporary life? The triumph of *IN PROGRESS* is that it attempts, not without difficulty, to examine that conflict and endeavors to comprehend it in a very personal manner."—Albert Kilchesty

1985, color/so, 10m

**Package:** VHS, 51m, \$60 Home Use, \$80 Others

## Wiedemann, Dawn

### Pro Contra

In *PRO CONTRA: AN EXEGESIS ON INFILTRATION*, performance artist Ray Langenbach dogmatically delivers a Pro Contra ideology to a live audience. Langenbach's fervent

performance is a deconstruction of both liberal and conservative positions in regard to U.S. intervention in Nicaragua. His persuasive rhetoric delights our intellect and troubles our morals.

The videotape *PRO CONTRA* is a montage by Dawn Wiedemann. The documentation of the performance overlaid with appropriated material from television news, political documentaries and advertising ironically portrays Langenbach and Reagan as propagandists for a shared American myth.

1988, VHS, color/so, 16m, \$40 Home Use, \$60 Others

## Zdravic, Andrej

### Anastomosis

*ANASTOMOSIS* is a film about the human hand, expounding upon not only its physicality, but also its spiritual significance to

man's life. I had been introduced to the surgeon's art by my father, an experience which resulted in the film *Phenix* (also distributed by Canyon Cinema). In *ANASTOMOSIS*, my aim was to show the intricate beauty of the inner hand—as revealed to me by microsurgeons in San Francisco—and to extend this revelation to the large area of everyday living seen in the work and play of former patients.

"...a beautiful creative montage."—Black Maria Film Festival

"...outstanding in the field of microsurgery and an extraordinary work from every point of view."—Parc de La Villette

"...a brave and necessary film. Rather than offer a lecture-type narrative, Zdravic gives us a compelling and triumphant mixture of humanism and science—at last!"—Gordon Ball

1982, VHS, color/so, 58m, \$57 Home Use, \$90 Others

### Early Films:

#### Waterbed

Shot on the Niagara River rapids, *WATERBED* holds the basic premise of all my endeavors: to infuse the viewer with a life force, a shot of energy that would enter the bones and whirl up the spirits!

1974, color/so, 5.5m

#### Breath

A diary from New York City, as seen in the newspapers blowing in the wind of empty streets. The energy of movement conveys the will to go on!

1976, b&w/so, 8m

#### Sunhopsoon

*SUNHOPSOON* is a film about light dancing magically on trees and grasses. The passing train which creates the play is never



*Anastomosis* by Andre Zdravic



## Zdravic

seen, but its sounds constitute the film's "music."

1976, color/so, 8m

## Venezia

"VENEZIA is a short film that reveals the limpid watery city and canals of Venice. Zdravic has an eye for the city's slimy green decay as a metaphor of metaphysical decadence."—

Linda Gross, *Los Angeles Times*

1981, color/so, 7m

**Package:** 1974-1981, VHS, b&w/color/so, 29m, \$37 Home Use, \$60 Others

## Elemental Energies:

We are living in a very special time. We are becoming aware that our beautiful planet is a living sensitive organism in which all is interconnected. The movements of air, fire, water...

all speak of the same basic energies which permeate the cells of our very bodies—the great wisdom of nature. My films exist outside of trends. They aim to awaken a renewed sense of who we are and what our actions ought to be in our troubled world.

## Airborne

The film takes the viewer on a swift journey through many flight conditions as experienced in the cockpit of a jet airliner. The complex instrumentation of the flying machine is contrasted with natural forces of thunder, light, gravity and wind...

1987, color/so, 10m

## Kres

KRES (Bonfire) is an intimate film celebrating our family's reunion and the magic of dancing flames.

1987, color/so, 5.5m

## Restless

RESTLESS evokes the primal powers of the Earth's creation. Throbbing geysers and hot springs, hissing steam, melting glaciers in vast endless twilights. Filmed in Iceland.

1987, color/so, 12m

**Package:** 1987, VHS, color/so, 28m, \$37 Home Use, \$60 Others

## Ziebel, Robert

**Two Films by Robert Ziebel:**

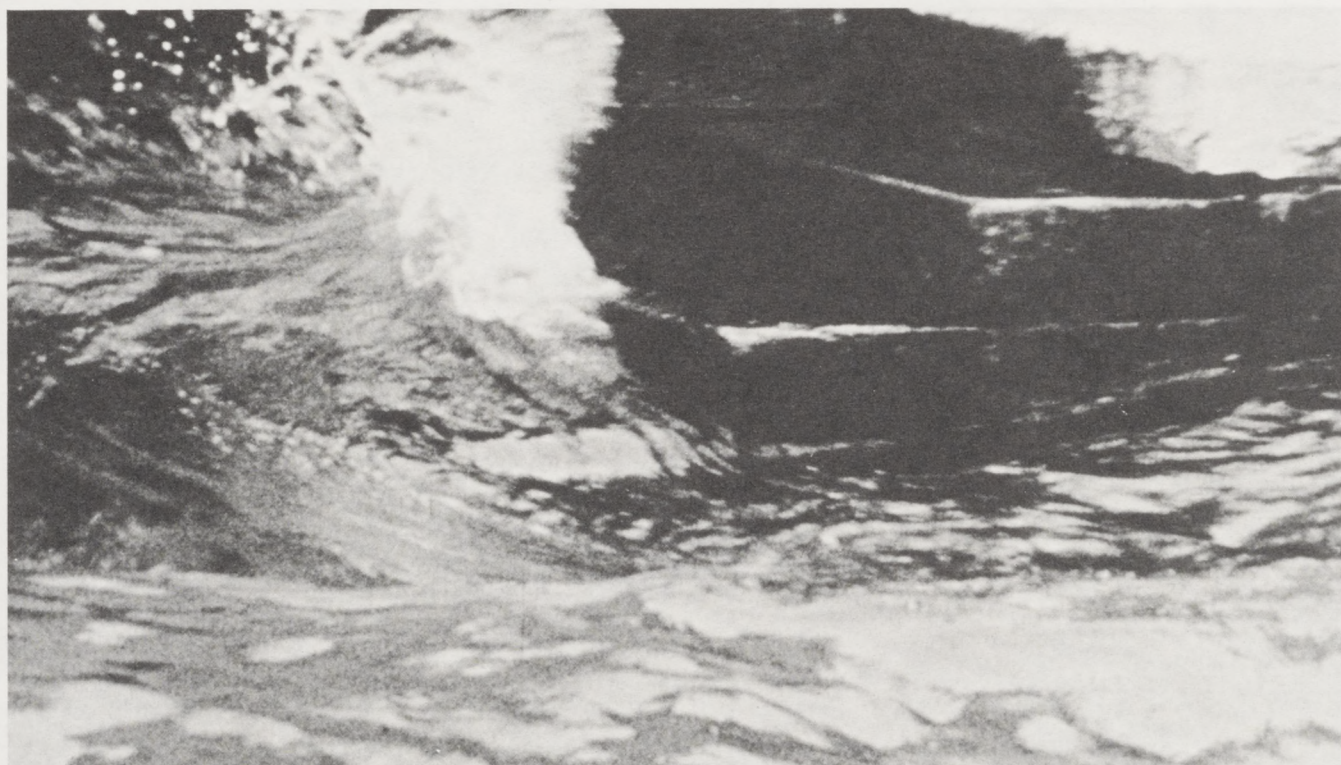
### Smile & Relax

Additional filmmaker/animators: Kevin Smith and Paul Tassie.

In personal yet public space falls the photo booth machine, which sets the stage and tone of the many fables, stories, and recollections of a young woman

of a thousand moods with faces to match. Although obvious is the fact that there is a film being made during this event, as a film within a film or in this case film within a photo or vice-versa, the actual location itself becomes unobvious as the stories unfold, and moments of time are frozen in either still or motion picture. The questions arise: truth or lies? fantasy or fiction? beauty or beast? what is truth anyway? All parts aided by filmic time and space devices and effects. The woman herself is mesmerizing, as well as being hypnotized by the photo booth machine itself. SMILE & RELAX works on many different levels, while at the same time being entertaining. Without even realizing it, the film comes full circle and brings you back to a direct contradiction of how the story began.

1980, b&w/so, 10m



Venezia by Andre Zdravic



**Common Obsessions**

Individual yet common habits, tics, and methods of approach are syncopated and unsyncopated in a collage beat providing dancing for the adventurous. Based in a daily montage, the film begins much like the morning, includes a lunch break, becomes as complicated as the afternoon, with a final review of the day's events before bedtime. Using the notion of circular cycles, and the idea of backwards-forwards patterning, both score and picture are edited simultaneously to bring a perfect marriage between image and sound. The initial idea came from watching people dance in clubs with all the latest video technology, only to think that nobody was watching, and perhaps what they needed was a review of their day since that is what they were probably patterning their dance steps from anyway. Visually scary and amusing at the same time.

1986, b&w/so, 10m

**Package:** 1980-1986, 3/4 inch, b&w/so, 20m, \$50

**Zoates, Toby****The Thief of Sydney**

Part animated/part live action science fiction musical based on Australian convict ballads, about a youth who dreams of winning against nightmare odds in spite of crime, drugs, unemployment and the threat of nuclear war, to a future where he can realize his potential.

Awards: Children's Panel A.T.O.M. Awards; Australia, Best Animation, 1984; Krakow International Short Film Festival, Bronze Dragon for Script, Poland, 1985; New York Educational Film Festival, 1985.

1984, 3/4 inch, color/so, 13m, Inquire for price



*Restless* by Andre Zdavic



*canyon*  
**CINEMA**

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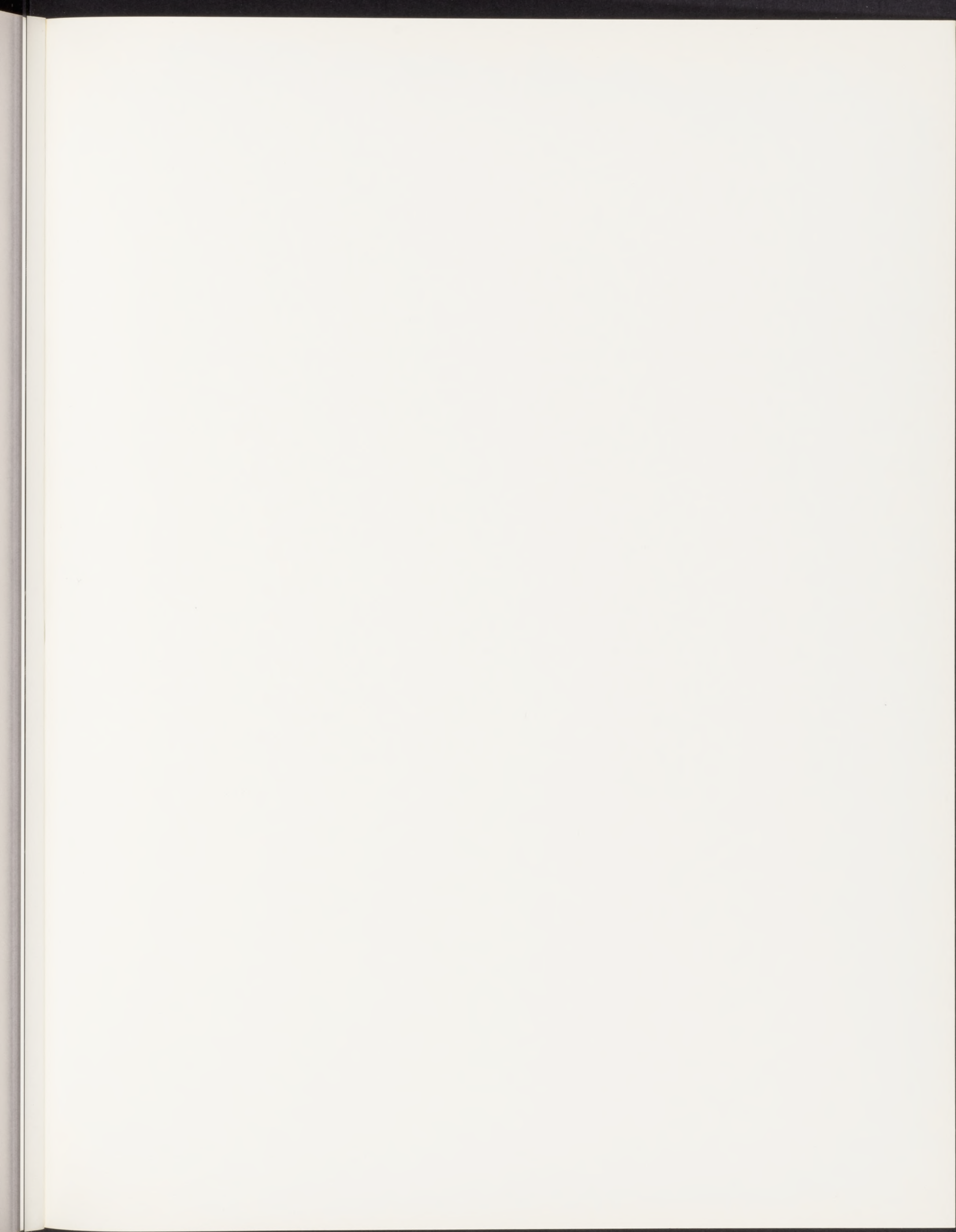














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Canyon Cinema, Inc.  
2325 Third Street, Suite 338  
San Francisco, CA 94107  
(415) 626-2255